

真義大觀



真義大觀

Vol. XVII



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SELECTED RELICS

of

JAPANESE ART

Vol. XVII

EDITED BY S. TAJIMA

眞義大觀

冊七十第

PUBLISHED

BY

NIPPON SHIMBI KYOKWAI

THE SHIMBI SHOIN

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TOKYO, JAPAN

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SELECTED RELICS

of

JAPANESE ART

LOW XLV

EDITED BY S. TAYLOR



大 天 真

第十七卷

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名古屋離宮御杉戸

花鳥圖(着色)狩野興以筆

(竪五尺七寸五分横二枚通して八尺五寸)

本書第十一冊及び第十四冊に於て名古屋離宮の興以の書既に六冊を載せたり、今又同殿の御杉戸同筆着色花鳥圖を出だす先の雲霧圖及び千鳥圖と併せ觀て以て益興以が花鳥に於ける手腕と作風とを明かにすべし、城殿の事及び筆者の傳は疊に述ぶる所を看よ

WITHERED TREES AND CROWS.
FROM THE INTERIOR DECORATIONS OF THE IMPERIAL
DETACHED PALACE, NAGOYA.

(Coloured on cedar doors; 8 feet 5¼ inches by 5 feet 8¼ inches.)

BY KÔI KANÔ.

(COLLOTYPE)

In the eleventh and fourteenth volumes of this series, we have reproduced six works by Kôï in the Nagoya Detached Palace. Here, again, we present one of his masterpieces done on some cedar doors of that palace. Beholders will recognise the artist's excellent genius and his method of painting, upon comparing this picture with those given in the previous volumes.





京都御所常御殿襖畫

漁磯圖(紙本金地着色)

(竪六尺二寸横二枚題して九尺六寸四分)

圓山應立筆

京都御所安政新造營の事は先に第十二冊に述ぶる所の如し本圖亦當時の製作とす應立は應舉の長子應瑞文政十二年歿の義子應震(天保十一年歿の養子にして圓山主水と稱し亦善く祖風を紹述せり歿年詳かならずと雖も本圖以て安政頃に於ける圓山家末流の技風を観るに足れり

DRAWING THE SEINE.
FROM THE INTERIOR DECORATIONS OF THE
IMPERIAL PALACE, KYÔTO.

(Coloured on paper, gold ground; 6 feet 4 inches by 9 feet 7½ inches.)

BY ÔRITSU MARUYAMA.

(COLLOTYPE.)

We have given information about the Imperial Palace, Kyôto, in the twelfth volume of this series. This picture was executed by Ôritsu at that time (Ansei era, 1854-1859) by Imperial Command. Ôritsu was a grandson-in-law to Ôkyo Maruyama, and acquired the art method of his grandfather in-law. The date of his death is not precisely known; but the condition of pictorial art in the Maruyama family at the Ansei era can be understood by an inspection of the picture here given.

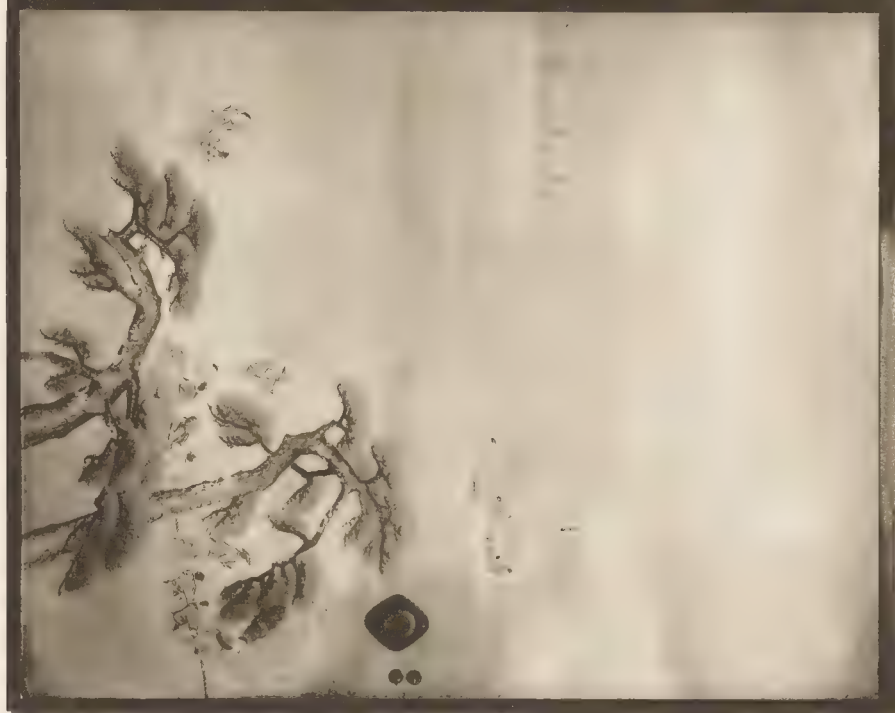
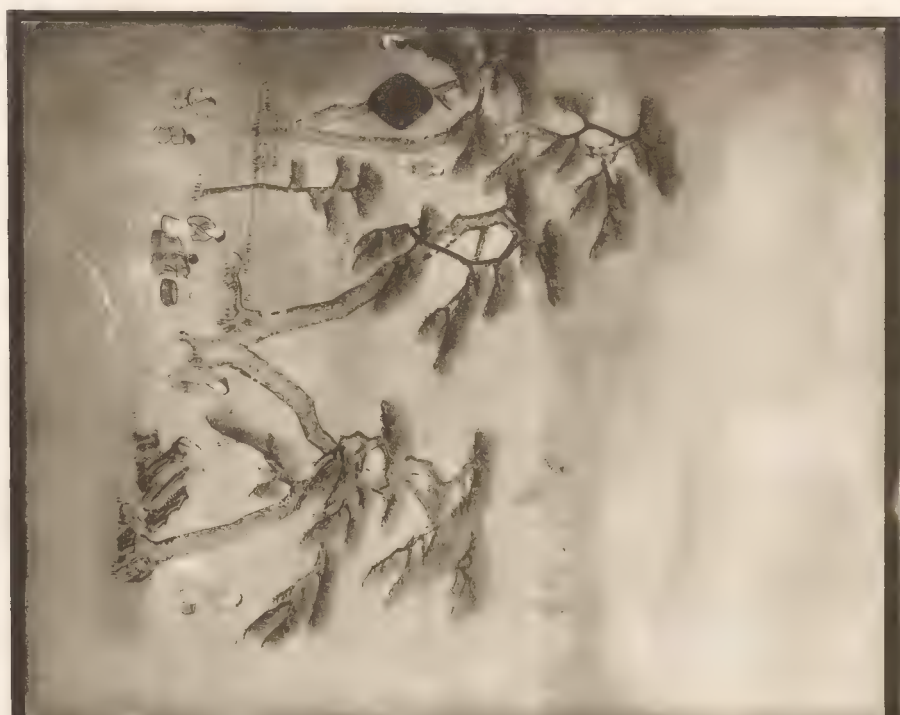
DEWING THE RUNNERS

FROM THE INTERIOR OF THE GREAT
SANDS OF AFRICA

BY ORISON M. M. M.

(GOLFAYE)

THE AUTHOR'S NOTE.—This book is a
reproduction of the original manuscript
of the author, and is not a translation
of the original. The original is in the
possession of the author, and is not
available for publication. The author
has no objection to the reproduction
of the original, and is willing to
publish it in this form.



京都御所常御殿襖書

宇治橋圖(紙本着色)

長澤蘆鳳筆

(竪六寸二分横二枚通じて九尺七寸四分)

本圖も亦安政御造營皇居の襖書の一なり、蘆鳳は應舉門下蘆雲寛政十一年歿の義子蘆洲(名は鱗字は春江弘化四年歿八十一歳の子なり、歿年詳かならず其の壽名後代に盛ならずと雖も當時宮庭の御用を勤めたるに考ふれば亦錚々たる一名手なりしなり、本圖偶以て其の技風を嚆賞すべし)

THE UJI BRIDGE.

FROM THE INTERIOR DECORATIONS OF THE
IMPERIAL PALACE, KYÔTO.

(Coloured on paper, 6 feet 4 inches by 9 feet 7 1/4 inches.)

BY ROHÔ NANGSAWA.

(COLLOTYPE.)

The sliding wall-screen, from which this picture is taken, is one of the decorative pictures in the Kyôto Imperial Palace. The artist, Rohô, was the grandson of Rosetsu, one of Ôkyo Maruyama's distinguished pupils. He is not very famous at the present day, but he seems to have been an eminent artist in the time of Ansei (1854-1859), since he was commanded to paint on the screens of the palace. This is, indeed, the best specimen of his work. His exact date is not ascertained.





過去現在因果經繪紙本着色 筆者不詳

第九十八分

東京美術學校藏

過去現在因果經四卷は宋の文帝元嘉十二年（即ち印度の僧那跋陀羅）に於いて譯出たる諸經の一にして經藏阿含部に攝せらるる過去世尊光佛の成道せし時修梵の仙人善慧之を供養して授戒せしを授け轉生して悉達太子と生まれしより出家成道說法教化に至る迄の佛傳の一半を説きたるものなり本經の古寫本紙面を上下二段に分ち上段に經中所説の事相を圖畫し下段に經文を筆寫したる一部四軸のものあり其の第二卷の上半は京都の上品蓮華寺に第一は醍醐報恩院に第四卷の下半は東京美術學校に傳存す報恩院の寛濟僧正の元和四年に記したる第二卷の包紙に第一之卷仁和寺宮儀所望寄進第二之卷紛失あり又同紙の寛永二十年の追記に山口山住侶南院之住持遠藤登山遂請傳授印可宛云大師御筆因果經自元相傳云々將又大藏經因果經四卷在之今、卷在所不知とあるのみならず承應三年蓮華寺の尊宜の記したる第二卷の跋文に寛濟の語を録し全四卷今散在于處々諸仁和寺當報恩院南院之南院也根承知、卷之所在を曰ひ又紛失せり云云第二卷の蓮華寺に在ることを語りたるに寛濟大いに喜びたるを以て他日之を醍醐に齎して比較せしに恰も符節を合せたる如くなりしよしを記せるより考ふれば當時高野の南院に在りしは今の美術學校の第四卷なりしなり而して第二卷は紛失の考古書畫寺に仁和寺及び高野山南院にも此の經あるよし記したる南院には今無し仁和寺に在るべき第二卷亦今所在を知らず憶ふに世の好事家の所藏に此の經の斷片少からざるは即ち第一卷及び第二卷下半第四卷上半の散亂したるものなり而して第一卷の仁和寺に第三卷の報恩院に傳はりしは元和の初め頃中山親觀と元和四年臺の寄附に係り第二卷の紛失せしも殆ど同じ頃中山家に於いてせし者なることは寛濟の包紙の記文中最初抄出の紛失に續けて右兩卷自元家門相傳之件物云々とあるもの即ち中山家の傳説を録したること明かなるにて知られたりさて其の中山家に傳はりしは何れの頃なるや詳かならず雖も一條實隆公天文六年舊の記に大永八年三月十六日聖武天皇宸筆過去因果經有釋見殊勝者也とあるもの即ち亦此の經なるべきに徴し又美術學校藏卷に與福傳法の印あるを見て之を考ふれば中世興福寺の所藏なりしもの逸出して大永享藏の頃公卿の間に展轉し終に中山家の所藏に飯せしものなるべく第四卷も亦同じ頃轉じて高野の南院に入りしならむ其の上半の失せたるは南院を出でて美術學校に入る迄の間に於いてせしものにして或は之を發見せむとも知るべからず報恩院にても因果經と言ひ又蓮華寺の跋文中の寛濟の語にも書與書件我弘法大師眞蹟也と言ひ高祖弘法大師眞蹟也と言ひ南院の差違も前に挙げたる如く大師御筆でたることなるべく書畫共に全く大師風乃至大師以後の様式に非ざるが故に決して信すべからずまて實隆公記には聖武天皇宸筆と言ひ又前に抄出せる文に續けて天平七年勅筆也と記せるをや仍りて憶ふに大永の當時實隆公の見たりしもの、中恐らくは今所在を知らざる第二卷の末尾に天平七年の文字歴然たりしよりし聖武御筆と言ひしものなるべきこと疑ふべからず若し然らずば天平七年と云ふことの出で来るべき理由なし又天平年間古文書書の端に可哀過去現在因果經五卷在平攝所と記したるものありて五卷と言へるは誤りなれば平攝の天平二十年頃世に在りし元興寺の僧なることは正倉院文書に依りて知られたるのみならず第三卷の包紙に四月七日寫書生從八位とあるを考ふるに大寶令既に寫書手ありと雖も僧叙位あることなく天平頃に至りては聖武天皇の盛代寫經司寫經所などありて寫書生に叙位ある者ありしこと當時の解文等に依りて明かなれば吾人は愈信を實隆公記の文に置き此の經の書寫年代を天平七年と決定することを得べし是等の事未だ精しきを得ざりし頃聖武上種々の憶説を爲して或は推古天皇時代の作とし或は足耶の作としたる者ありしが、就近文學博士小杉福郎今泉雄作玉園快應諸家の詮索に依りて以上考證の材料を供給せらるゝに至れり茲に掲ぐるは第四卷下半の中第一は世尊三迦葉を度して後頻見羅王に請せられて王舍城に入り玉より竹園の奉獻を受けて爲に說法する一段にして右方には佛の弟子及び王と共に城門に入る所を圖し次には佛竹園に往して說法し王及び其の眷屬諸比丘等聽聞し諸天空中より供養する所を圖し次に偷羅厭又國の遠羅門出家の一段にして右方には其の華國無雙の美婦を圖し屋門閉樓を以て其の巨富を示し次に家を出でて山林に入る所を圖し次に山に上りて山石の天人虚空より來りて之に佛の竹園に在ること教ふる所を圖し又次に其の竹園に趣く所を圖したり物象は簡筆と共に極めて雅麗にして色彩は皆單純なる原色を用ひ顔色は僅かに一の茶褐色あるのみされば其の顔料は茶褐色に茶緑青及び群青の六種に過ぎず竹及び樹葉は没骨に書きたり而して山石の皴には早く既に後の和繪の典型を生ずべき原始の形式を見ず其の眷屬の服裝は悉く支那化したりと雖も佛比丘及び天人の形相は頗る印度の原式を傳へたり殊に佛の脚下の蓮花の如きはアラビヤ第二十號風の柱に畫けるものと酷似せり此の種の形式は前出の法隆寺壁畫及び本品の外後世終に我が國の美術に見るべからず實に珍重すべき寶繪なり

SŪTRA OF CAUSAL EVENTS IN PAST AND PRESENT EXISTENCES.

(Parts of rolls, coloured on paper; height of rolls 11 3/8 inches.)

ARTIST UNKNOWN.

OWNED BY TOKYO FINE ART SCHOOL.

(COLLOTYPES)

The "Sūtra of Causal Events," in four fasciculi, is one of the sūtras translated into Chinese from Sanskrit by Gunabhadra, a priest from Middle India, in 434-446 at the temple, Wa-kuan-ssu, Yang-tu. This book belongs to the Agama section of the Buddhist Scriptures and explains the former half of Buddha's life; the renunciation, the attainment of enlightenment, and the preaching of Prince Siddhartha, who in a previous existence had been a hermit, called Sumati, and had made offerings to Samanta-prabha, the Buddha at that time, by this meritorious conduct receiving holy prediction of his coming birth. An old manuscript copy of this book has the pages divided into two parts, upper and lower; the upper part gives a panoramic illustration of the events narrated in the text of the lower part. The former half of the second fasciculus is preserved in Jōbon Rendaiji, Kyōto; the third fasciculus is in Hō-on-in, Daigo, the latter half of the fourth fasciculus is in the Tokyo Fine Art School. Archbishop Kwansai, who lived in Hō-on-in, gives, under date of Genwa 3rd year (1618), on the envelope of the third fasciculus, the following account: "The first volume of this book is sent to the Prince of Ninnaji, according to his desire, and the second is lost." In the 19th year of Kwanyei (1642) he adds some more words: "Gyōhen, a priest of Nan-in, on Mount Kōya, came and received the sanction of esoteric teaching: he told us that the sūtra, or book of causal events, was brought from China in the Yuan dynasty, etc." This book of causal events, belonging to the Buddhist canon, consists of four fasciculi, but of one of these illustrated fasciculi it is not now known where it is preserved. At the end of the second part, Songa, a priest of Rendaiji, gives some remarks in the 3rd year of Shō-ō (1654). After transcribing the words of Kwansai, which run: "complete in four parts; these are now preserved, one each in different places; namely, in Ninnaji, in Hō-on-in here, in Nan-in of Mount Kōya, but it is regretted that of one it is not known where it is," Songi says he informed Kwansai, that the second, the so-called lost one, is preserved in Rendaiji. On this, Kwansai, in great joy, compared this with the one preserved in Daigo and found both to be the same: thinking, from this account, that the one deposited in Nan-in on Mount Kōya at that time, is the fourth fasciculus, now preserved in the Fine Art School, Tokyo, and the second, afterwards lost, became the possession of Rendaiji, while losing its latter half in the 3rd year of Shō-ō, as is shown by the next line written by the priest Songi: "It is to be regretted that this part, the second, being only the former half, lacks the latter."

Art Folio for Antiquaries says: "These books were possessed partly in Nan-in on Mount Kōya and in Ninnaji, besides the one specially referred to; but these are not now in either temple." It seems that every piece of this manuscript possessed by amateurs, must be scattered pieces of the first, the latter half of the fourth. Now, the first part, in Ninnaji, and the third part, in Hō-on-in, were previously donated by the noble family of Yoshichika Nakayama (himself died in 1618) in the first year of Genwa (1615), and the second was lost while in the possession of the Nakayama family, as is stated in the remarks written by Kwansai on the envelope; "these two parts were treasures handed down in his family;" the words were, perhaps, copied from the tradition in the family of Nakayama. It is totally unknown when they came into the possession of the Nakayama family.

In our further research, we came across an account by Prince Sanetaka Sanjō (died 1537) from his diary, under date of 16th day, 3rd month, 8th year of Taiyē (1528) "Looked over the Sūtra of Causal Events (illustrated) and written by the Imperial hand of Emperor Shōmu; a very rare and valuable one, I thought it." The fasciculus in the Fine Art School retains the print of a seal, which is still legible, thus: "Treasure handed down in Kōfukuji." Thinking from these facts that this manuscript was once possessed by the temple, Kōfukuji, Nara, and in the periods Taiyē and Kyōrōken (1521-1531) it was so much esteemed among the nobility that it was secured by the Nakayama family, we suspected that the fourth section, perhaps, would have been deposited about that time. The former half of the fourth section must have been lost after it was withdrawn from Nan in, and before the latter half was recovered and came into the possession of the Art School. Some careful research may, perhaps, cause this to appear again to us.

Traditions, both of Hō-on-in and of Nan-in, tell us this manuscript came from the hand of Kōbō, the great teacher, which opinion is confirmed by the authentic account on the envelope of the mss. in Hō-on-in (this is repeated at Rendaiji), and by the words of Gyōhen, priest of Nan-in. But we think this tradition dates from the time when the manuscripts were possessed by temples both on Kōya and in Daigo, for the calligraphy and the manner of painting are totally different from those of Kōbō, or the times after him. In the diary of Prince Sanetaka, it says the mss. was written by the Imperial brush of Emperor Shōmu, and adds that it really dates from the 7th year of Tempyō (735). From this statement, we may infer that Prince Sanetaka saw this date at the end of the second fasciculus, now lost, otherwise he could not have justified the date in any way. We have another proof that this manuscript may be traced back to the last mentioned date: a certain old document of the Tempyō period (729-748) contains a line which reads: "Should be procured. The Sūtra of Causal Events in Past and Present Existences, in five fasciculi, which is now in the possession of priest Hōshō." *Five fasciculi* in this document is dubious; but Hōshō was a priest of Gwangōji about the 20th year of Tempyō (748), as is proved by papers preserved in Shōsōin, Nara. Moreover, we find at the end of the third fasciculus, this remark: "7th day of 4th month, by a copyist of the eighth official rank." The regulations about copyists originated from the 1st year of Daihō (791), but were largely amended in the Tempyō period, and about this time official rank began to be given to them for the first time. This fact may stand as a sort of proof for the statements heretofore given. We come to this conclusion, that we may safely trust the date of the 7th year of Tempyō (735), as given by Prince Sanetaka. Although these manuscripts were, for several reasons, supposed by connoisseurs to be a production of the reign of Empress Suiko (593-628), or to have come from China, the above demonstration, recently furnished by Mr. Sugimura Kosugi, Mr. Yūsaku Imaizumi, and Mr. Kwaizō Tamasano, puts an end to debate as to the date of their production.

The scenes here reproduced are taken from the latter half of the fourth fasciculus. The first scene represents Buddha preaching in Vepuvana (the bamboo grove) after he came to Rajagriha, upon invitation of King Bimbisāra, and received the offerings of the Bamboo Garden, which took place after he had converted three Kāśyapās. In the right hand appear figures of Buddha's disciples and the King entering the city gate: in the next part Buddha is preaching in the bamboo garden, and in the audience are the King and his attendants among the disciples, while from the sky Devas are offering oblations and worshipping. The next illustration depicts the renunciation of Brahmas in the kingdom of To'u-lo-chieh-ch'ia: in the right hand there are matchless beauties, and the wealth of the Brahmas is shown by the grand pavilion and the towering gate. The next scene shows Buddha entering the forest after he had left home; the next he shaves his head just when Deva, coming from the sky, teaches that Buddha is preaching the Holy Doctrine in Vepuvana, or bamboo grove; in the next, he is hurrying towards Vepuvana. Both the figures and every object, as well as the brush work, are very primitive and timid: the colours used in painting consist of primary ones, the only mixed one being a grayish orange. The pigments used in these paintings are of the following six kinds: black ink, white lead, vermilion, oxide of lead, verdigris, and Prussian-blue. The bamboos and foliage are washed in without preliminary outlines, and in the way of treating fissures of the rocks is traceable the primitive method of the Yamatōyō School. The buildings and robes of the King and his followers are after the fashion of China; but the figures of Buddha's disciples and the Devas are traced back to the original styles of India. Especially, the lotus blossom under Buddha's foot resembles closely the paintings in Cave ten of Ajanta. This style is to be seen only in these pictures and in the wall paintings of Hōryūji (already reproduced in the previous volumes of this series) among the productions of our country. These will be among the most valuable paintings for us.

THE HISTORY OF THE
REPUBLIC OF THE UNITED STATES
OF AMERICA

The history of the Republic of the United States of America is a story of the growth of a nation from a collection of colonies to a great power. It is a story of the struggles of the people to establish a government that would protect their rights and promote their welfare. It is a story of the triumphs of the American spirit and the sacrifices of the American people.

The story begins with the first settlers who came to the New World in search of a better life. They found a land of opportunity and freedom, but they also found a land of hardship and struggle. They fought for their rights and their freedom, and they won. They established a government that was based on the principles of liberty and justice for all.

The story continues with the growth of the nation. The people of the United States have made many sacrifices and many achievements. They have fought for their rights and their freedom, and they have won. They have established a government that is based on the principles of liberty and justice for all.

The story ends with the present day. The people of the United States are still fighting for their rights and their freedom. They are still making sacrifices and achieving great things. They are still establishing a government that is based on the principles of liberty and justice for all.

諸王見佛頗生望羅

良一遂所住閩灣堤中

心大歡喜頭面禮足

婆羅王施曾伽藍已

來僧伽監院謝

餘人民用茲奉施

命時盛第門大旌漢

隨喜福報
與施等无異

見地脩施時 而生隨善心

若有貧窮之民時可布施

能具此五者 建業敬渥縣

卷之八 則遠亦思廣

永睡於曠野

所餘之堅實

水奈奈時世
之流局况順

愛作此言已即懷捨

僧唯類衰歷為戎鉤

國奉上如米及吐豆

而作是言哉今以此行

威以香水於如來前

時王郎便手執寶瓶

亦時諸天滿靈空中

此步確能入於已事與

雅音有如是等種種

衆鳥頌紛翔集出和

翠鳥鷹鴛異類

瀟湘清雁

華商榮秀調池曹

痛普腎除愈枯木殺

視經者謂近拘痺疾

聽惡者能言者

垣壁悉平烟飛幾絕

廣雅下更高一頓立

器不盛自鳴門侯尊

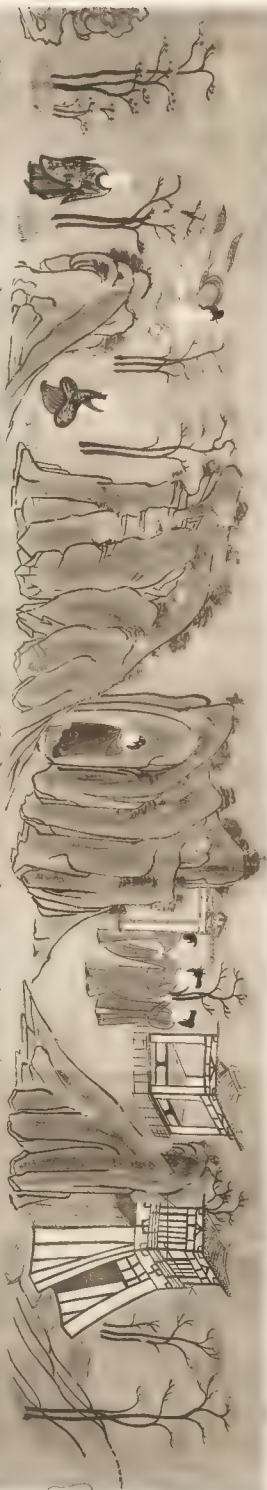
米踊門開時城中樂

進入王舍城當於如

从元聖諸天前後圖



二百五十坑五時大
 阿羅漢於摩竭提國
 廣利衆生諸比丘中
 多有入名目健軍夜
 耶世尊故名此目提
 軍夜那爲大目健軍
 夜那
 余時偷羅尉又因有
 一婆羅門名目迦素
 有三十二相聰明智
 慧滿四吠陀經一切
 吉論凡不通達極大
 臣當善哉希者其瑞
 瑞正舉國元懷二人
 自燃瓦有欲炮乃至
 亦不同宿一室久於
 法昔種善報故不無
 在家受五欲樂日夜
 思惟厭離世間精進
 求訪出家之法如是
 推尋不得得已即捨
 家入於山林心念
 口言諸佛如來出家
 脩道我今亦當隨佛
 出家即使脫去金鐸
 織成袈裟之衣而著
 賈重百十兩金擔也
 納衣自剃鬚髮余時
 詣天柱虛雲中凱見
 迦葉自出家已而語
 之言吾男子甘蓮種
 族白淨王子其名菴
 婆悉達出家學道成
 一切種智舉世尊爲
 釋迦牟尼佛今者與
 千二百五十阿羅漢
 往王舍城竹林園中住
 余時迦葉聞天語已
 歡喜踊躍身毛皆豎
 即便往趣竹林園信





彌勒菩薩畫像絹本着色 石川年足筆

（幅二尺六寸六分 横一尺三寸八分）

山城國 眞言宗 神護寺 藏

彌勒菩薩の事は第五冊に述べたり本圖亦其の畫像とす天平十二年出雲國守石川年足みづから此の圖を書き又觀彌勒菩薩兜率圖天經一卷を書寫し畫に附して以て之を納めたるものなる由は同經卷の奥書に見えて毫も疑ひを容るべきなし年足は權參議從三位石足の子なり性廉勤にして讀書を好み善く治體に通ず是を以て初めより少納言に任せられ頻りに外任を経て天平中從五位下に叙せられ出雲守と爲る本圖は即ち其の頃の筆なり在任數年民之に安んず聖武帝賜ふに施布及び正稅三萬束を以てして之を嘉賞す既にして東海道巡察使と爲り陸奥守に遷り正五位上に進み春宮員外亮兼左中辨に任せられ從四位下に進み春宮大夫と爲る勅を奉じて國分寺の營建を檢察し天平勝寶元年從四位上に進み式部卿兼兼從大弼を以て參議に拜せらる同五年從三位に叙せられ太宰帥と爲り天平實字元年神祇伯兼兵部卿に遷り中納言に任せられ正一位に進み父都卿を兼ね勳十二等を賜はる同六年薨す歲七十五眞に奈良朝廷の一大功臣なり唯其の畫を能くせし傳は聞けたり仍りて想ふに本圖或は畫人をして之を作らしめしには非じか年足の畫と稱するもの獨り本圖あるのみ世或は奈良朝の畫に非じと疑ふ者ありと雖も圖式畫風全く天平の遺品なり高古典雅實に希世の寶蹟とす

MAITREYA BODHISATTVA.

(Kakemono, coloured on silk; 2 feet 8 inches by 1 foot 5 inches.)

BY TOSHITARI ISHIKAWA.

OWNED BY THE TEMPLE, JINGOJI, YAMASHIRO PROVINCE.

(WOOD CUT.)

A descriptive text of Maitreya Bodhisattva was given in Volume V. of this series. It is stated at the end of the Sûtra of Maitreya, copied by Toshitari, that he painted this picture of Maitreya and presented it, with a copy of the Sûtra, to Jingoji in the 12th year of Tempyô (740). Toshitari was fond of reading, and had a thorough knowledge of politics. He was first appointed Lord of Izumo Province, in the Tempyô period, afterwards Lord of Mutsu Province; and at last became Minister of State for Literature. He died in the 6th year of Tempyô-Hôji, at the age of seventy-five. He was, indeed, a glorious officer at the court of Emperor Shômu; but it is not stated in history that he was able to paint; therefore, we conclude that he ordered some artist to paint this Maitreya. Some connoisseurs have doubts as to this being a production of the Tempyô period, but the composition of the picture and the use of the brush are none other than those of Tempyô.





釋迦如來栴檀像 作者不詳

身長五尺二寸五分

京都嵯峨淨土宗清涼寺(釋迦堂藏)

此の像は古來有名なる嵯峨の瑞像にして傳へて三國傳來と稱す然れども唐作なること疑ひを容れず事は先に本書第十一冊本像緣起書卷の説明に述べたるを以て茲に贅せず謂はゆる流水の衣紋後來一種の典型と爲りて模造少からず之と同式に屬する像印度にては南方アマラプティ塔欄の石浮彫に在り様式の三國傳來なることは言ふを須ぬす

WOODEN IMAGE OF ŚĀKYAMUNI.

(5 feet 3 inches in height.)

ARTIST UNKNOWN.

OWNED BY THE TEMPLE, SHÔRYÔJI, SAGA, NEAR KYÔTO.

(COLLOTYPE.)

The present image, made of Tchau-dana, is very famous because of the tradition that the figure was sculptured in India and imported into Japan through China. But there is no doubt about the fact that it was produced in China during the Tang dynasty. We have discussed this question in detail in Volume XI. of the present series. The sweep of the folds of the draperies is the so-called *Ryûsui* (literally, 'flowing water'), and it became a model for sculpture in later days. Images displaying a similar style are seen in the embossed carvings on the tower of Amaravati, in the southern part of India, but this figure was not actually carved in India.

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雲影波來律辨新
清客不

2. לפרט את המידע שיש להציג

OWNED BY THE TEMPLE SHÔBYÔJI SICA NEIR KYÔTO

[illegible]





那智瀑布圖(絹本着色) 傳巨勢金剛筆

(竪五尺二寸七分、横一尺九寸二分)

東京 赤星蟻馬君藏

本圖傳へて巨勢大納言金剛貞觀寛平頃(西暦第九世紀後半)の筆と爲す。唯、金剛の筆と稱するものにして他に的確疑ひなきものなきが故に本圖の傳稱も亦之を憶むること難きのみ。然れども之を平安王朝時代乃至藤原時代初期の遺品に較べて前後考察し來れば本圖の畫風尙所謂大和繪山水畫初期の様式に屬し、金剛より後らゝること甚だ遠からざる頃の作なるを知るべし。圖樣布置雄大にして、皴法形法未だ古土佐の典型を成すに至らざる古意、上代畫風進化の迹を考ふるに宜しき重要な遺品なりとす。

WATERFALL OF NACHI.

(Kakemono, coloured on silk; 5 feet 2 $\frac{7}{8}$ inches by 1 foot 10 $\frac{1}{8}$ inches.)

SAID TO BE BY KANAOKA KOSÉ.

OWNED BY MR. TETSUMA AKABOSHI, TOKYO.

(COLLOTYPE.)

This picture is alleged to be by Kanaoka Kosé, who lived at the latter half of the 9th century; but for the reason that there is no solid foundation for the belief that the pictures attributed to him are authentic, we cannot decide this point definitely. Comparing it with productions of the time when our Emperors reigned at Heian (Kyôto) and of the early years of the Fujiwara era, we find that this belongs to the undeveloped stage of the so-called Yamatoyé landscape painting, and cannot have been much after the time of Kanaoka. In this composition, the details are arranged on a large scale and in a sublime way. The colouring and the brushwork in treating the valley and in bringing out the fissures of the rocks, do not yet follow the fixed patterns of the Old Tosa School. It will be of value in investigating the development of ancient pictures.





杏子小禽圖(絹本着色)

支那宋朝李植筆

(竪八寸八分横七寸三分)

伯爵伊達宗基君藏

李植字は化光宋の京兆の人にして觀察使上衛の孫なり少より道教を好みて婚官を樂はず田野に自放し關中洛陽に往來す汝州の人以て有道の士と爲せり書を善くす其の山水曾て劉賁父の評賞を蒙りしこと王銍默記に見ゆ佩文齋書畫譜畫傳詳を圖きて其の畫風を明かにするに由なしと雖も本圖幸にして我が國に存す以て其の概を観るべし之を徽宗皇帝と傳稱する花禽圖等に比して宋代の頗深く疑ふを要せざるなり

APRICOTS AND BIRD.

(*Kakemono*, coloured on silk; 10 $\frac{1}{2}$ inches by 8 $\frac{1}{4}$ inches.)

BY LI CHIH (CHINESE)

OWNED BY COUNT MUNEMOTO DATÉ

(WOOD-CUT.)

Li Chih, whose surname was Hua kuang, was a man of the Sung dynasty. He adhered to the Taoist religion and disliked to marry or to become an official and lived contentedly in a country village, going to and returning from the Capital at times. He was skilled in painting pictures and his work was admired by distinguished experts. His biography is not found in the History of Chinese Artists, and therefore the character of his technique is not to be well ascertained; but fortunately we have this one *kakemono*, from which we can see his ability. When we compare this picture with those attributed to Emperor Hui-tsung, of Sung, we find that this very *kakemono*, is not later than the Sung dynasty.

杏子小禽圖(琳本善色)

(WOOD-CUT)

[illegible]





赤童子画像絹本着色

傳春日光長筆

竪二尺四寸七分、横八寸九分

東京 片野邑平君藏

赤童子は密教正傳の神に非ず、役行者の所談に出でて修驗宗葛城派の建立に係かり、金剛山金剛藏王權現の一眷屬たり、又役行者以來の傳説に依れば天孫日向の高千穂峯に天降りし時従ひまつれる天押穗耳命は赤童子の嚆迹にして、即ち春日大明神なりと云ふ、身色は其の名の如く赤くして、信仰上の神性は夜を守りて賊を防ぐに在り、蓋し不動明王眷屬の童子等より翻案せられたるものならむ、本圖近世の鑑定之を光長の筆と云へり、吾人は本圖を以て當代の造品なりと稱するに躊躇せざるなり

AKADÔJI.

(Akadomo, coloured on silk; 2 feet 5 inches by 11 inches.)

SAID TO BE BY MITSUNAGA KASUGA.

OWNED BY MR. SATOHIRA KATANO, TOKYO.

(WOOD-CUT.)

We do not find Akadôji's name in the esoteric sūtras, but he was identified by Yen-no-Gyôja, of the Shugen sect. His function is to protect people from thieves at night. This picture is alleged to have been executed by Mitsunaga, and we are of the opinion that it was produced at a time not later than Mitsunaga himself.





普賢十羅刹女圖絹本着色

傳春日光長筆

（竪三尺七寸二分、横一尺八寸三分）

東京 赤星鐵馬君藏

普賢十羅刹女圖は既に屢之を掲げたり第九、第十二、第十六冊、本圖亦其の類とす。古來傳へて光長の筆と爲せども、恐らくは鎌倉時代の遺品ならむ。其筆姿賦絹傳彩鮮麗にして此種の畫中、希觀の一名品と稱すべきものなり。

SAMANTABHADRA AND RAKSHASI.

(*Akemono*, coloured on silk; 3 feet 8½ inches by 1 foot 10 inches.)

SAID TO BE BY MITSUNAGA KASUGA.

OWNED BY MR. TETSUMA AKABOSHI, TOKYO.

(COLLOTYPE.)

We have already reproduced three pictures of Samantabhadra and Rakshasi (see Volumes IX., XII., and XVI.). This is also another of the same kind and is said to have been painted by Mitsunaga Fujiwara (12th century: see the description of Panoramic History of Niraya, in Volume X.). It seems, however, to be a production of a period a little later than Mitsunaga; perhaps of the Kamakura era (13th century). The brushwork is delicate and the tone of the colouring is fine, so that the picture is to be appreciated as one of the best of its kind.

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[illegible]

（一）與社會之關係

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豐谷日光社筆

普賢十緣殊勝圖

SAMANTABHARA AND RAKSHASI.

03 642-5251

And let A be a 2×2 matrix with $\lambda = 1$ as an eigenvalue.

NO. 17, BR. 1125, W. AKABOBI, TOKYO.

(COLLOTYPE)





紀貫之及紀友則畫像

(紙本淡彩) 藤原信實筆

實之堅九寸九分、横一尺六寸六分、友則堅九寸七分、横一尺五寸五分

東京 高橋是清君藏

信實の三十六歌仙と稱するものに二本あり、一は佐竹家の藏本にして、人物の座に疊席なく、一は諸所に散じて上げ疊を書けるものなり、茲に掲ぐるは即ち後者の二幅とす、細腰の用筆秀麗の面相兩本相似て、並びに傳説を信せしむるに足れり、信實の傳は第三冊華嚴緣起畫卷の條に看よ

KINO TSURAYUKI AND KINO TOMONORI.

(Two *akemono*, slightly coloured on paper; first, 11 $\frac{3}{4}$ inches by 1 foot 7 $\frac{3}{4}$ inches; second, 11 $\frac{1}{4}$ inches by 1 foot 6 $\frac{1}{4}$ inches.)

BY NOBUZANÉ FUJIWARA.

OWNED BY MR. KOREKIYO TAKAHASHI, TOKYO.

(COLLOTYPES.)

These two portraits are of two of the famous thirty-six poets, whose names are given in the fifth volume of this series. There are two different sets of portraits of the thirty-six poets painted by Nobuzané (see Vol. IV) one with cushions, the other without them. The latter set is preserved in the family of Marquis Satoké; while the former is scattered and different items are owned by several families. The two here reproduced are from the scattered set. The brushwork is very mild and the faces are exceptionally excellent. Indeed, they are to be appreciated as National treasures.

木五額從五位 比蘇之

沖書所願公馬駿翻朱推二代人





大田記紀家則

紀中繼三孫主之紀世用本神記之下

有明世延孫家則

大田記紀家則

二一上之紀家





釋迦牟尼佛畫像(絹本着色)

傳藤原信實筆

(竪四尺横一尺九寸五分)

東京 高橋是清君藏

釋迦牟尼佛の事は既に第一冊の説明に見えたり其の持鉢の像は即ち巡城乞食の相にして多くは立像なり然れども本圖は之を坐像に畫けり之を信實の筆と言ふこと果して當れりや否や未だ遽に斷定すべからずと雖も製作の年代は蓋し大差なきのみならず落筆の輕妙にして傳彩の高雅なるが如き到底凡筆の企及すべからざる一名幅といふべきなり

SĀKYAMUNI.

(Kakemono, coloured on silk, 4 feet by 1 foot 11½ inches.)

SAID TO BE BY NOBUZANÉ FUJIWARA.

OWNED BY MR. KOREKIYO TAKAHASHI, TOKYO.

(COLLOTYPE.)

Of Sākyamuni Buddha, mention was made in Volume I. This portrait with the *patra* in his left hand, represents the Saint as in the attitude of soliciting alms. It is attributed to Nobuzané Fujiwara, but whether it is really his or not, cannot be easily decided; yet, at any rate, judging from the delicate brushwork and the highly tasteful colouring, it is the production of a hand not inferior to that of Nobuzané.

宋王明道先生集卷之四





洞山過水圖絹本墨畫

傳支那宋朝馬遠筆

縦二尺五寸七分横一尺九分

東京 赤星彌之助君藏

洞山良价は禪の曹洞宗の開祖なり唐の咸通十年寂す春秋六十三法臘四十二曾て水を渉り影を見て雲巖の旨を悟る本圖の命題は即ち其の故事なり禪會禪師の題賛故に之に及ぶ此の圖は元と支那名畫の集藏を以て有名なりし松江の張家乙部九郎右衛門の舊藏にして同家藏幅目録には本圖を以て上の部に列したり壽趣頗る我が如拙に類し殆ど如拙の筆とも言ひたきほどなれど是れ即ち如拙等が紹述したる南宋院畫の正風なるべく傳稱の如く之を馬遠の作とすること蓋し信すべき所なるべし

TUNG-SHAN CROSSING THE RIVER.

(Kakemono, monochrome on silk; 2 feet 6 $\frac{1}{4}$ inches by 1 foot 1 inch.)

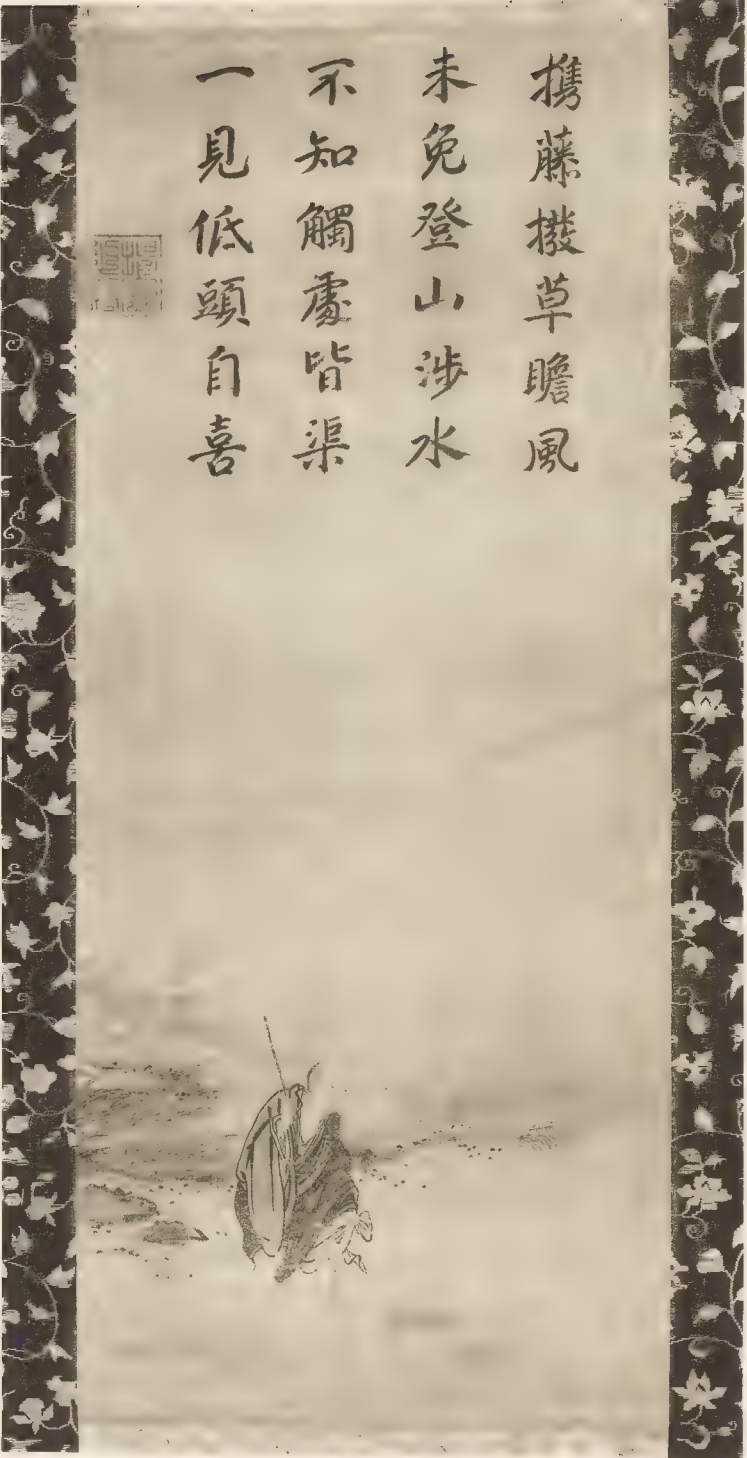
SAID TO BE BY MA YUAN (CHINESE).

OWNED BY MR. TETSUMA AKABOSHI, TOKYO.

(COLLOTYPE.)

Tung-shan, Liang-chieh, was the founder of the Ts'ao-tung subdivision of the Zen sect of Buddhists, and died at the age of sixty-three, forty two years after his ordination, in the 10th year of Hsien-tung (859), Tang dynasty. It is said that an understanding of the doctrine, "Rocks and Clouds, came to him as he glanced at his shadow while crossing a river." This picture illustrates that tradition as expressed by the remarks written by Ch'an-hui, a Zen priest. It was formerly owned by Kuroyemon Otobé, a wealthy man of Matsuyé, Izumo Province, who is said to have surpassed even the feudal lord of that province in his collection of masterpieces of Chinese pictorial art. The style of the painting so much resembles that of Josetsu, of our country, that one is led to assume, at first glance, that it was painted by Josetsu. It may be assumed to have been done by Ma Yuan, for this style was the standard form in the Picture Hall of the Sung dynasty, and which was followed by our artists, Josetsu and others.

携藤撥草瞻風
未免登山涉水
不知觸處皆渠
一見低頭自喜



柳燕圖(紙本墨畫)

支那宋朝牧溪筆

幅三尺二寸・分額一尺四寸五分

男爵岩崎彌之助君藏

牧溪は既に屢之を出だせり

(第一、第二、第五、第七、第十、第十

一、第十四、第十五、第二十、本圖も亦

其の遺品中の一佳作とす、例

に依りて老蒼の筆其の妙を

觀るべし

SWALLOWS AND WILLOWS.

(*Kakemono*, monochrome on paper; 3 feet 1½ inches by 1 foot 1¼ inches.)

BY MU CHI (CHINESE)

OWNED BY BARON YANOSUKÉ IWASAKI, TOKYO.

(COLLOTYPE.)

We have already given quite a good many works by Mu-chi, of the Sung dynasty, China, in the preceding volumes. The present *Kakemono* is also one of his masterpieces. We cannot but feel admiration whenever we look at any of his relics, for the touch of the brush and the use of India-ink are extremely simple yet effective.





山水人物圖

支那元朝任月山筆

(竪三尺八分 横一尺六寸九分)

東京美術學校藏

任仁發字を子明と云ふ月山は其號松江の人馬を畫くを以て名を得たり嘗て旨を奉じて渥注天馬の圖を作りしと云ふ然れども月山また山水人物を善くせしことは茲に出す圖に徴して明かなり本書は琴棋書畫圖雙幅の一なるが若筆精緻微細にして樹竹蔚然高士相顧みて棋書を談ずるところ趣致の殊に幽遠なるを覺う月山豈唯畫馬の名手たるのみなりとせんや

LANDSCAPE AND FIGURES.

(*Kakemono*, coloured on silk, 3 feet $\frac{3}{4}$ inch by 1 foot $8\frac{1}{2}$ inches.)

BY JEN YÜEH-SHAN (CHINESE).

OWNED BY TOKYO FINE ART SCHOOL.

(COLLOTYPE.)

Jen Jen-fa, whose surname was Tzu-ming, otherwise called Yüeh-shan, was a native of Sung-chiang. He was famous as a painter of horse-pictures, and once, by Imperial command, he made a great picture of the divine horses of the Wu-ya river. But judging by such productions as that we give here, we are compelled to acknowledge that he was also skilful in delineating landscapes and figures. This picture is one of a pair of *Kakemono* illustrating the amusements of koto-playing, chess, calligraphy, and painting; the brushwork is carried out minutely and accurately. The scene of some sages engaged in conversation on the subject of painting, while sitting by the thick foliage of bamboos and trees, presents everlasting taste and makes a vivid impression upon anybody who stands before this canvas. We think that this artist's skill was not restricted merely to ability in painting horses.





柿本人丸畫像(絹本着色)

宅摩榮賀筆

（竪二尺八寸横一尺三寸七分）

東京 赤星鐵馬君藏

榮賀の事は先に第四冊に述べ、其の遺作大明國師像を出だせり、本圖は榮賀の印識あるのみならず、其の用筆亦榮賀の特徴と憶はるゝ所に合ひて、全く信を盡くに足れり、面貌の異相頗る妙なるを、其の姿態とに鑑みれば、蓋し信實の古畫像に據りて畫けるならむ、大明國師像と合せ觀ば以て、餘榮賀の技風を明かにすべし

KAKINOMOTO NO HITOMARO.

(*Kakemono*, coloured on silk 2 feet 9½ inches by 1 foot 1¼ inches.)

BY YEIGA TAKUMA.

OWNED BY MR. TETSUMA AKABOSHI, TOKYO

(COLLOTYPE.)

We have referred to Yeiga Takuma in Volume four and gave his picture, "Daimin Kokushi," in the same volume. The present picture not only has the artist's seal, but also bears the characteristic of Yeiga's brushwork and we have no doubt about this being his genuine and eminent production. The face of the portrait seems rather to have been taken from an older picture by Nobuzané Fujiwara. If the beholder compares this with the other picture, "Daimin Kokushi," he will confirm our idea of the style of Yeiga's painting.



建興初年

常山趙子龍

本朝人也

其名不顯

吟毫夢之

後漢書

三十一



藤原鎌足畫像(絹本着色)

傳上佐行光筆

幅二尺八寸二分、横一尺二寸七分

東京 片野邑平君藏

攝關の氏族藤原家の祖たる鎌足公天智天皇二年即ち西暦六六九年薨すの傳はこゝに説くを要せし本圖は其の畫像にして右方に侍する者は不比等公左方は僧定慧共に鎌足公の子なり想ふに多武峰の古圖を模して畫けるならむ服飾善く年代に合へり筆者を行光と言ふは近世の鑑定に出でたるものなるべけれど、書の年代は正に行光頃なるべきこと毫も疑なく寔に珍重すべき名品と稱すべきものなり

FUJIWARA KAMATARI.

(*Kakemono*, coloured on silk; 2 feet 9 $\frac{1}{4}$ inches by 1 foot 3 $\frac{1}{4}$ inches.)

SAID TO BE BY YUKIMITSU TOSA.

OWNED BY MR. SATOHIRA KATANO, TOKYO.

(COLLOTYPE.)

Kamatari was the founder of the Fujiwara family, and died in 669. The present picture gives his portrait; he is seated in the middle and his two sons stand, one on each side; on the right is Fuhito and on the left is the priest Jōyē. The clothing and all the ornaments are well shown, according to the fashions of the time. The artist is said to be Yukimitsu Tosa (14th century) by modern connoisseurs; but concerning this opinion, there seems to be nothing positive to determine whether it is correct or not.

鄰里親睦

EUJIWARA KAMATARI.

SAID TO BE ALPHABETICALLY

WITNESSED BY MR. SATOHIRA KATANO, TOKYO.

(COLLOTYPE)

1. The first of the figures is a young man, standing, and is the only one of the group who is not wearing a hat. He is dressed in a dark suit, and is holding a book or portfolio under his left arm. He is looking towards the right. The second figure is a young woman, standing, and is the only one of the group who is not wearing a hat. She is dressed in a dark dress, and is holding a book or portfolio under her left arm. She is looking towards the right. The third figure is a young man, standing, and is the only one of the group who is not wearing a hat. He is dressed in a dark suit, and is holding a book or portfolio under his left arm. He is looking towards the right. The fourth figure is a young woman, standing, and is the only one of the group who is not wearing a hat. She is dressed in a dark dress, and is holding a book or portfolio under her left arm. She is looking towards the right. The fifth figure is a young man, standing, and is the only one of the group who is not wearing a hat. He is dressed in a dark suit, and is holding a book or portfolio under his left arm. He is looking towards the right. The sixth figure is a young woman, standing, and is the only one of the group who is not wearing a hat. She is dressed in a dark dress, and is holding a book or portfolio under her left arm. She is looking towards the right. The seventh figure is a young man, standing, and is the only one of the group who is not wearing a hat. He is dressed in a dark suit, and is holding a book or portfolio under his left arm. He is looking towards the right. The eighth figure is a young woman, standing, and is the only one of the group who is not wearing a hat. She is dressed in a dark dress, and is holding a book or portfolio under her left arm. She is looking towards the right. The ninth figure is a young man, standing, and is the only one of the group who is not wearing a hat. He is dressed in a dark suit, and is holding a book or portfolio under his left arm. He is looking towards the right. The tenth figure is a young woman, standing, and is the only one of the group who is not wearing a hat. She is dressed in a dark dress, and is holding a book or portfolio under her left arm. She is looking towards the right.





湖山小景圖(紙本墨畫) 傳僧周文筆

竪四尺二寸五分横一尺二寸五分

東京 鹿島岩藏君藏

周文は既に屢之を出だせり本圖亦傳へて其の筆と稱す然れども之を前田の諸書に較べ見るに筆致少しく異なる所あるが故に人或は周文に非すと爲す或は然らむ發者東福寺紅蕉惠風は生歿年曆詳かならず以て此の書の年代を憶め難し圖の右下方に天遊の印あり天遊は南禪寺僧清溪通徹の號なれども通徹は書を能くせし傳あらざれば或は其の藏者の印識ならむ若し然りとせば通徹は至徳二年十一月八十六歳の化寂なるが故に此書の南北朝の作なることは定めらるべし蓋し鹿苑院時代の一名蹟なり

LANDSCAPE.

(*Kakemono, monochrome on paper; 4 feet 3 inches by 1 foot 1 inch.*)

SAID TO BE BY SHŪBUN.

OWNED BY MR. IWAZÔ KAJIMA, TOKYO.

(COLLOTYPE.)

We have frequently spoken about Shūbun, and this picture is alleged to have been done by him. On comparing it with others known to be by him, several of which have been already reprobed, we are convinced that there are certain minor differences. Because of these, some critics say it must have been painted by another artist: we think this may perhaps be so. It is not known when Kōshō Yehō, a priest at Tōfukuji (he it was who wrote the panegyric verses added to the picture) lived; consequently these lend no aid in determining the date of the production. In the lower right-hand corner of the canvas there is visible the impression of a seal which is read: "Ten-yū." This was one name of Seikei Tsūtetsu, a priest-at Nanzenji, who lived during the period Shintoku (1381-1384). But since there is no evidence that he was skilled in painting, we suppose this is merely a mark of possession. If this is really so, then the picture would be a production of the period of the rival dynasties, and a work of the approximate date of Rokuon-in (Shōgun Yoshimitsu).



加茂祭草子畫卷(紙本着色)

傳春日行秀筆

(全一卷中の一部身幅六寸三分)

東京 赤星 鐵馬君藏

行秀の筆は第四冊に見えたり本書巻は倭錦に見えたる加茂祭小巻物なるべく考古畫譜には其の淺草文庫模本の巻尾に阿瀧之臣中大夫長谷川頼母十襲藏芥馬天保七年丙申年中賂幕之(中畧矢野伊章榮雅)と記せる由見えたり之を行秀筆と云ふは住吉家の鑑定に出でたるならむ清涼寺融通念佛緣起中行秀の畫ける部分に較べ見るに勁銳の描筆相似たるに考ふれば蓋し行秀遺蹟中希有の逸品なり

THE KAMO FESTIVAL

(Part of a roll, coloured on paper; height 7½ inches.)

SAID TO BE BY YUKIHIDÉ KASUGA.

OWNED BY MR. TETSUMA AKABOSHI, TOKYO.

(COLLOTYPE)

As to Yukihiidé, we have written in Volume IV. This is probably the "Small Roll of the Kamo Festival," described in *Yamato Nishiki*; and *Kikagawafu*, of "Collection of Archaeological Pictures," gives the following remark; which is to be found at the end of a copy preserved in the Library at Asakusa, Tokyo: "This is owned by Tanomo Hasegawa, a retainer of the feudal lord of Awa Province, in the rank of Chūdayū. Seventh year of Tempō. Copied by Eiga Yano."

We suppose this has been investigated by the Sumiyoshi family and ascertained to be Yukihiidé's production. Comparing this with a part of the "Panoramic History of Yuzūnembutsu," of Syōryōji, painted by Yukihiidé, we see a close resemblance between them in the forcible brushwork.

第一、二、三、四、五、六、七、八、九、十、十一、十二、十三、十四、十五、十六、十七、十八、十九、二十、二十一、二十二、二十三、二十四、二十五、二十六、二十七、二十八、二十九、三十、三十一、三十二、三十三、三十四、三十五、三十六、三十七、三十八、三十九、四十、四十一、四十二、四十三、四十四、四十五、四十六、四十七、四十八、四十九、五十、五十一、五十二、五十三、五十四、五十五、五十六、五十七、五十八、五十九、六十、六十一、六十二、六十三、六十四、六十五、六十六、六十七、六十八、六十九、七十、七十一、七十二、七十三、七十四、七十五、七十六、七十七、七十八、七十九、八十、八十一、八十二、八十三、八十四、八十五、八十六、八十七、八十八、八十九、九十、九十一、九十二、九十三、九十四、九十五、九十六、九十七、九十八、九十九、一百

この二篇を對し、其の條に附して、

對家ニ出スベキニ付南馬場縣監田中江表

之語甘く相誤すべしと云々注義難と云ふは古卷の

燕華宮天分子半內申庚申額(墓之)申界天復母寧學理

文淵閣本（卷三）同前之序中大夫與谷川贈以十書

[illegible]

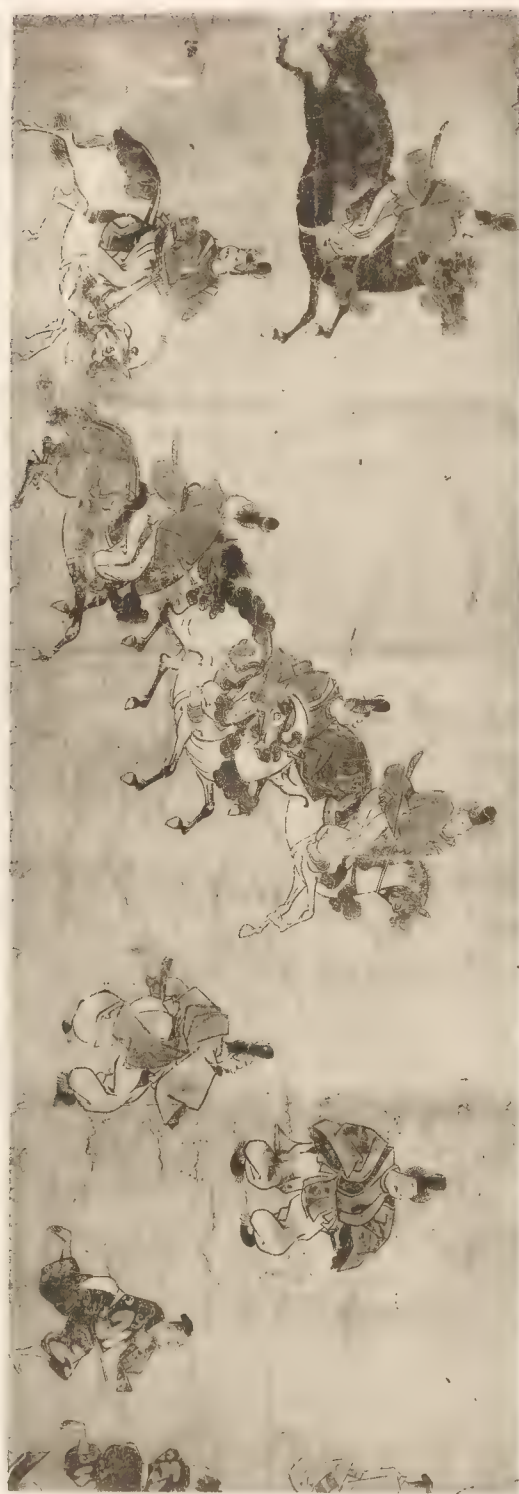
計表の左の四冊一見大正と本館の刊行版二見大

全・卷中の一請受署六十三安

「三三三」之「三」字之特色

THE KAMO FESTIVAL

(continued from page 10)





山水圖(絹本淡彩)

僧雪舟筆

(各幅四尺八寸横二尺九寸八分)

伯爵伊達宗基君藏

本圖は第七冊及び第十四冊に各二圖を出だしたるものと同じく屏風一雙中の二幀なり、布局秀拔、落筆極密、宛ら宋元の名蹟に接するが如し、説明は前二冊を看るべし

LANDSCAPES.

(Two of a set of eight pictures, slightly coloured on silk; each 4 feet 10½ inches by 2 feet 11¼ inches.)

BY SESSHŪ.

OWNED BY COUNT MUNEMOTO DATÉ, TOKYO.

(COLLOTYPES.)

We have already shown landscapes by Sesshū in Volumes seven and fourteen of the present series. These two are also from a set of pictures which, together with the former ones, are painted on a pair of screens. The scheme of the whole canvases is unusually excellent and the handling of the brush is firm, so that they seem to be like the masterpieces of an eminent hand of the Song or the Yuan dynasties, China.









蘆雁圖雙幅紙本淡彩

僧秋月筆

（各幅三尺二寸横一尺五寸三分）

東京 片野邑平君藏

秋月の傳と其の山水圖とは第四冊に看
るべし、茲には其の禽鳥圖を掲げて變化
を考ふるに便す、草々の略筆自然に章を
成せる趣却りて言外の妙あるを見る、然
れども稍行筆を慎みたる右幅則ち勝れ
るは是れ蓋し經意の効なり、石坡荆棘の
筆法殆ど雪舟の壘を摩するの概ありと
いふべし

WILD GEESE AND REEDS.

(A pair of *Asanuma*, coloured on paper; each 3 feet 3 inches by 1 foot 5 inches.)

BY SHŪGETSU

OWNED BY MR. SATOHIRA KATANO, TOKYO.

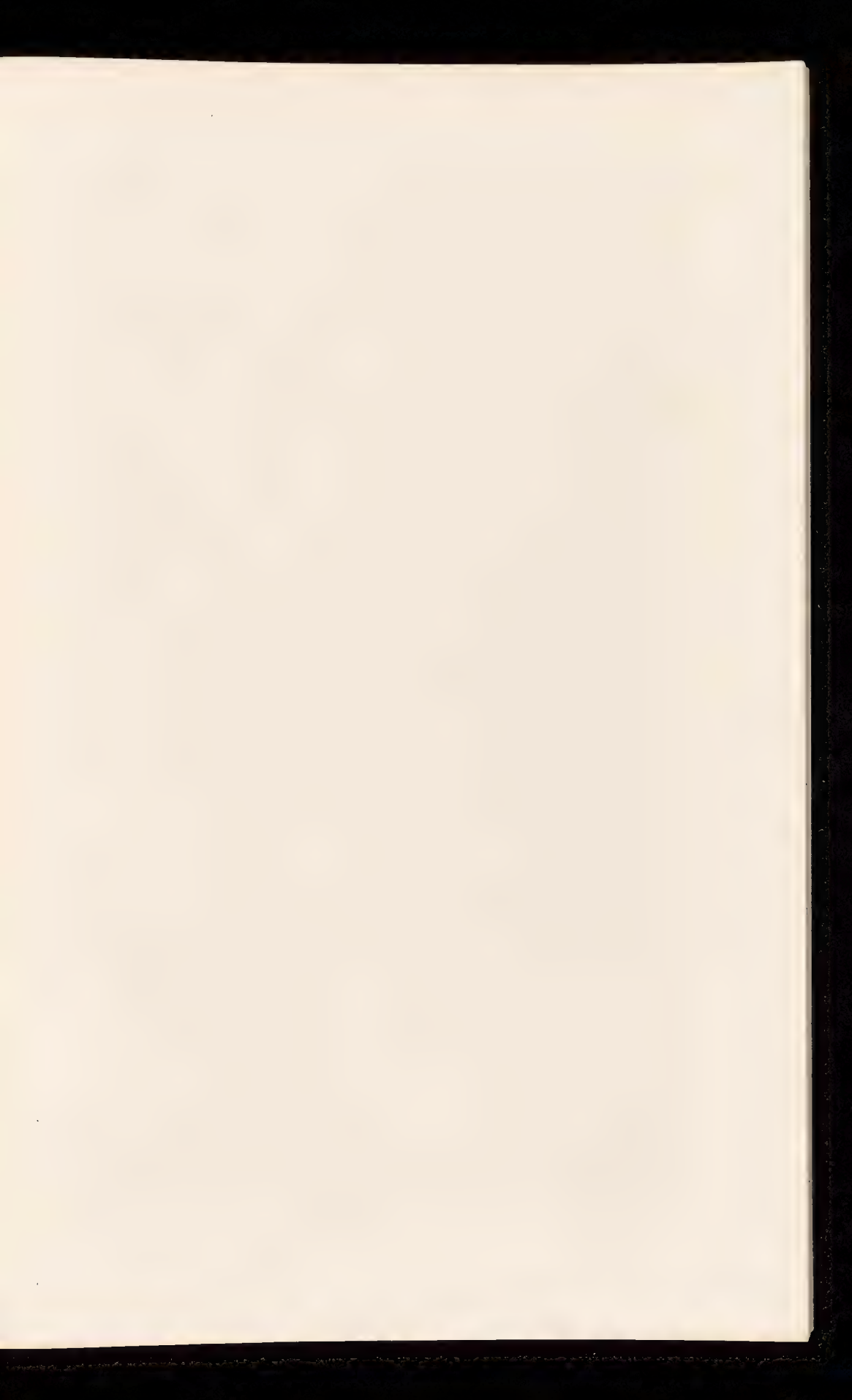
(COLLOTYPE.)

The biography of Shūgetsu, with one of his landscapes, was given in the fourth volume. We have reproduced here one of his pictures of water-fowl in order to study the variety which marked his productions. These were done with rather a rapid brush, but they are unspeakably tasteful, so that they seem almost as if they were the work of Sesshū, his great teacher.









菅原道真画像(紙本着色)

僧周耕筆

(竪二尺六寸横一尺四寸二分)

東京片野邑年君藏

周耕は大和の多武峰の僧なり書を雪舟に學びて水墨の山水を善くし草々の趣極めて雪舟に似たり人物花鳥之に次ぐ曾て雪舟に従ひて明に遊ぶ故に其の印文に東海周耕又扶桑周耕とありと云ふ本圖樹石の筆法誠に善く雪舟の趣を得て而も又秋月に似たる所あり人物に至りては當時典故の學明かならざりし時とて衣冠管公の年代に合はざるは唯俗傳に従ひて畫けるものとして深く咎むべからず且つ周耕の遺品は極めて稀れなるを以て本圖の如きは殊に珍重すべきものといふべし

MICHIZANÉ SUGAWARA.

(*Kakemono*, coloured on paper; 2 feet 7 inches by 1 foot 5 inches.)

BY SYŪKŌ.

OWNED BY MR. SATOHIRA KATANO, TOKYO.

(COLLOTYPE.)

Syūkō was a priest in Tōno-miné, Yamato province, and studied painting under Sesshū. He was good at landscapes in thin India-ink, and in his plain and cursive brushwork somewhat resembles the style of his teacher. He also painted human figures, flowers and birds. He once travelled in China with Sesshū, and for this reason used for his seal, ideographs meaning "Syūkō of the Eastern Sea," or "Syūkō of Fusō Country." The details of the trees and rocks in the picture here reproduced, are somewhat similar to the work of Sesshū; in other respects, they are like Syūgetsu's handiwork. Although we are disposed to be somewhat liberal in commenting upon the anachronism displayed in Michizané's robes, since the artist followed a popular tradition at a time when there had not been much improvement in historical study, yet we may judge, from this picture, that Syūkō was rather inferior in figure painting when compared with the landscapes; this opinion is confirmed by what is said in the History of Art





野鶉圖(紙本着色)

狩野之信筆

(竪二尺五分横一尺一寸)

男爵九鬼隆一君藏

狩野之信の遺作は第三冊に田家秋收圖第六圖に布袋圖第十一冊に耕作圖を出だせり然れども其の花禽の圖は極めて稀にして本冊始めて此の圖を得て之を掲ぐ前數品と併せ看て以て之信の人物山水及び花鳥に於ける面目を全うするに足れり

QUAIL.

(*Kohzoana*, colored on paper, 2 feet $\frac{1}{2}$ inch by 1 foot $1\frac{1}{2}$ inches.)

BY YUKINOBU KANŌ.

OWNED BY BARON RIUICHI KUKI, TOKYO.

(COLLOTYPE.)

We have already reproduced Yukinobu's (15th century) masterworks, "Harvest Scenes," in Volume III, "The Priest Hotel," in Vol. VI; "Farmers at Work," in Vol. XI; but we have not, as yet, given any of his Flowers and Birds compositions; therefore we have selected this as one of the best specimens of his paintings of the kind. If one looks at these several reproductions, there will come an understanding of the wide scope of his genius, embracing landscapes, human figures, flowers and birds.

日本書紀卷之六

物に之を以て爲す品を以て

中華書局影印

平陽府志卷之六





竹石圖(紙本水墨)

支那明朝董其昌筆

竪五尺五寸二分横二尺五寸二分

尾張國半田中坐又左衛門君藏

董其昌字は玄宰思白と號す明の華亭の人なり萬曆中進士と爲り累進して禮部尙書に至る詩文書畫を以て其の名一世に冠たり畫風は宋の董源巨然を宗とす崇禎九年八十二歳にして卒す太子太傅を贈られ文敏と諡せらる其の著書少からず就中畫釋室隨筆の如きは後世畫家の最も推重する所なり文士の墨戲清淡の趣味觀者須らく之を箇中に掬すべし

ROCK AND BAMBOOS.

(Kakemono, monochrome on paper; 5 feet 3 $\frac{1}{4}$ inches by 2 feet 6 $\frac{1}{4}$ inches.)

BY TUNG CHI-CHANG (CHINESE).

OWNED BY MR. MATAZAYEMON NAKANO, OWARI PROVINCE

(COLLOTYPE.)

Tung Chi-chang, whose common name was Yuang-tsai and pseudonym Sou-pai, was a man of Hua-ting. During the era of Wan-li (1575-1619) of Ming, he was appointed to the position of Li pu Shang-shu. In his time he was matchless in composing poems, writing sentences, and painting pictures. He learned the method of painting followed by Tung-yuang and Chu jan, the two great artists of the Sung dynasty. He died in the 9th year of Chung-cheu (1636) at the age of eighty-two. The posthumous tide of Wen-min was conferred upon him, with the posthumous appointment of Tai-shih Tai-fu. This is his masterpiece in ink sketches. It is, indeed, full of taste and elegance which cannot be produced by an ordinary hand.

五、三、二、一、十、廿、三

之

[illegible]

1. The first part of the paper is devoted to the study of the properties of the function $f(x)$ defined by the equation

OFF AND BY MR. WATZKE/STATION KKK/OT. OTAIN PROVINCE.

(ORIGINAL)

蒼石 新水 清心 寧神 養血
蘇 若 王 堂 一





耳垢取圖紙本着色 岩佐勝以筆

(竪四尺三寸七分横一尺八寸一分)

東京 三崎敦君藏

本書第十二冊出だす所の老子過關圖第十四冊出だす所の古扇秋色、登車觀菊の二圖及び浮世繪派畫集第一冊所載羅浮仙女圖は皆是れ本圖と元と一雙の屏風たりしものゝ散じたるなり勝以の傳歴と共に其の事既に前に見えたり人物樹木の畫法と疊勝宮圖の印章と並びに前數者に同じきを觀るべし

CLEANING THE EAR.

(Kakemono, coloured on paper, 4 feet 4½ inches by 1 foot 9½ inches.)

BY SHŌI IWASA.

OWNED BY MR. ATSUSHI MISAKI, TOKYO.

(COLLOTYPE.)

This picture, with "Lao-tze passing the Outpost," in Volume XII, "Autumnal Scene at Sepulchral" and "Imperial Carriage and Chrysanthemums," in Volume XIV., and "Hermitess of Mount Lo-fou" in Volume I. of "Masterpieces Selected from the Ukiyoyé School," once made a set of pictures for decorating a set of screens, but these have since been separated and are preserved independently, as we have already stated in some account of the artist's life. Everyone must perceive the resemblance between them in technique and in the treatment of figures; moreover, there is the print of seal which reads: "Painted by Hekishōkyū."





日光東照宮縁起畫卷

(紙本着色) 狩野探幽筆

全長三丈餘幅一尺一寸二分

下野國日光 東照宮藏

東照宮縁起畫卷は先に第八冊に之を掲げたり、今又第二卷中の一段を出だす畫卷の説明は第八冊を見るべし。本圖は關ヶ原戰役の一部にして、左方の大將は即ち徳川家康なり。探幽が修養廣くして能く在來の家風の外土佐家の法をも合せ學び巧みに鎌倉時代戰爭畫卷の趣を傾略せしことは本圖に觀るも亦之を知るべし。

PICTURES ILLUSTRATING THE ORIGIN OF
TÔSHÔGÛ AT NIKKÔ.

(Part of the second of five rolls, coloured on paper; whole length 30 feet, height 1 foot $\frac{3}{4}$ inch.)

BY TANNYÛ KANÔ.

OWNED BY THE SHINTÔ TEMPLE, TÔSHÔGÛ, NIKKÔ
SHIMOTSUKÉ PROVINCE.

(COLLOTYPE.)

The present picture-roll is referred to in the eighth volume of this series. This is a part of the second roll and represents a scene of the battle of Sekigahara, by which victory Iyeyasu Tokugawa (1542-1616) founded the Shôgunate of the Tokugawa family. The general at the left-hand of the picture is Iyeyasu. As we stated in Vol. VIII., this roll was done by Tannyû in his thirty-fifth year. We understand from this roll that Tannyû acquired the methods of the Tosa School, besides his own family's technique, and that he attained the greatest ability in being able to execute such a roll, which may well be compared, in its artistic merit, with those produced in the Kamakura period.





白鷺圖(紙本墨畫)

俵屋宗達筆

(竪三尺二寸五分横一尺四寸二分)

東京別府金七君藏

宗達も亦屢之を出だせり

(第二、第五、第十、第十一、第十

二、第十三冊然れども淡泊

漚酒の趣致本圖の如きも

のは少し併せ見て以て宗

達の變化を究むるに足る、

鳥丸光廣卿の題歌亦雅賞

を添へたり

WHITE HERON.

(*Kichimon*, monochrome on paper; 3 feet 4½ inches by 1 foot 5 inches.)

BY SÔTATSU TAWARAYA.

OWNED BY MR. KINSHICHI BEPPU, TOKYO.

(COLLOTYPE.)

We have often mentioned Sôtatsu Tawaraya in our previous volumes. The simplicity of taste which is conspicuous in this picture is very rare in Sôtatsu's productions. On comparing this with those given in the volumes already issued, we readily come to understand that the variety he displayed in handling his brush was well-nigh infinite.

多量に於て

應に於けるに於て

の如くしつて

の如くしつて

の如くしつて

の如くしつて

の如くしつて

の如くしつて

の如くしつて

白紙に於て

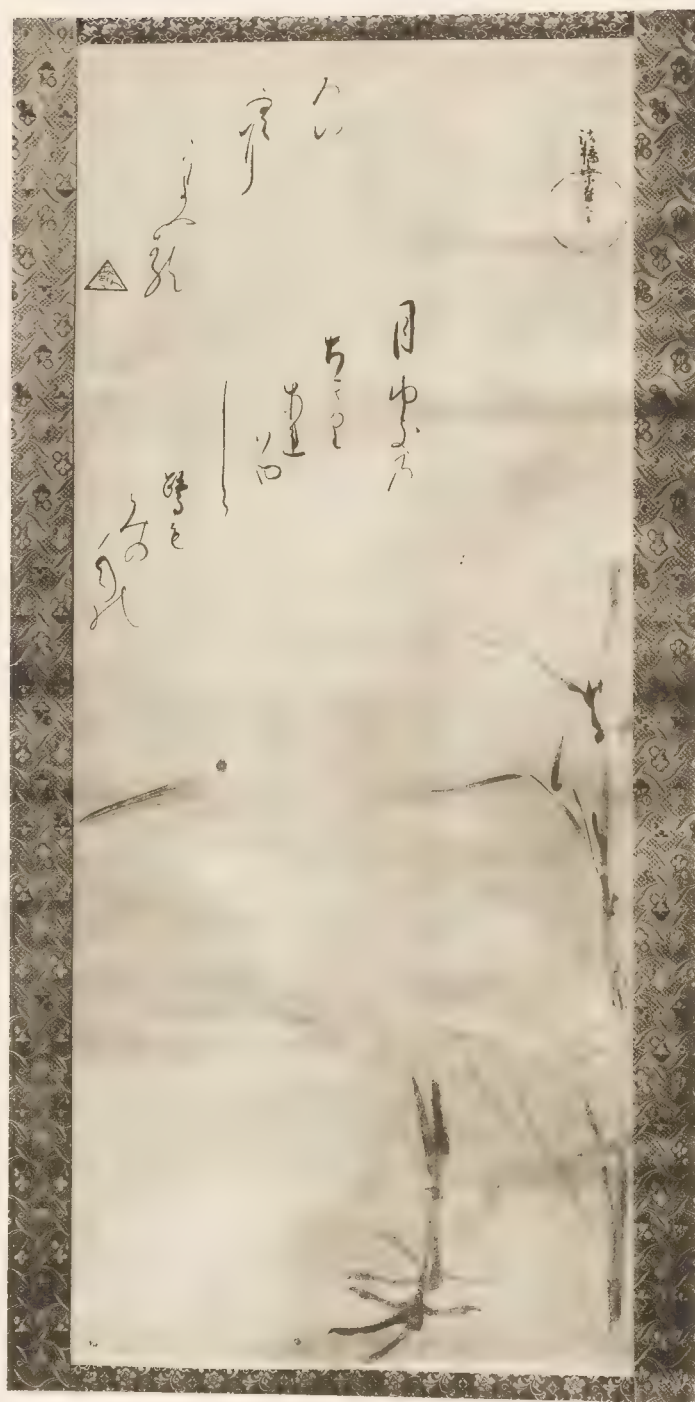
WHITE HEAD

WHITE HEAD

WHITE HEAD

(COLLOTYPE)

The photograph was taken by the author in the year 1900. On comparing the photograph with the original, it was found that the photograph was a true representation of the original.





洞庭圖(絹本淡彩)

久隅守景筆

(竪一尺八寸四分横三尺一寸七分)

東京 赤星鐵馬君藏

探幽門下第一の高足久隅守景は、先に第十一冊に般若守護十六善神圖を掲げ之を紹介したるに止まり、未だ其の最も得意なりし山水を出ださず、茲に始めて本圖を得て之を収む其の師に勝るごさへ當時に稱せられし守景が筆墨の妙味は本圖の如きを觀て益之を詳かにすることを得べし

LAKE TONG-TING.

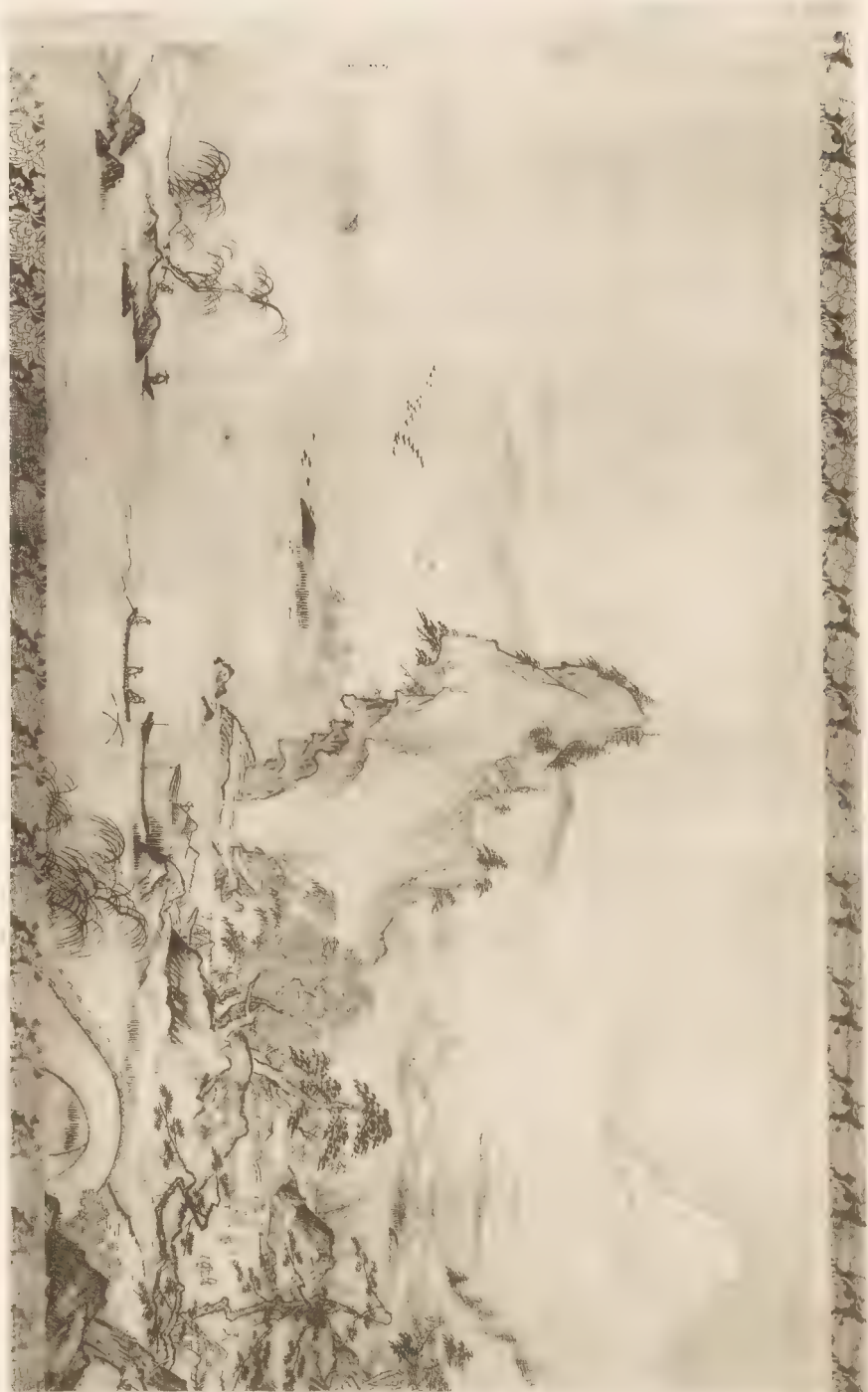
(*Kakemono*, coloured on silk; 1 foot 9 inches by 3 feet 2 inches.)

BY MORIKAGÉ KUZUMI.

OWNED BY MR. TETSUMA AKABOSHI, TOKYO.

(COLLOTYPE.)

This is a scene on Lake Tong-ting, of which we have given an explanation in the text connected with the pictures, "Hsiang and Hsiao" by Motonobu Kanô, in the first volume of this series. We mentioned the biography of Morikagé and reproduced his "Defenders of the Buddhist Scriptures" in Volume eleven, but we have not, as yet, given an example of his landscapes, which was his favourite subject. Therefore, we present here one of the most admirable of his masterpieces in this kind of pictures. The profound taste displayed in wielding the brush and in laying on the ink, is fully characteristic of Morikagé who was said even to have excelled his master Tannyû, at times.





西行法師圖絹本着色 清原雪信筆

型二尺一寸二分横一尺一寸

東京 片野邑平君藏

西行法師が雨に天王寺に逢ひて宿りを求め江口の遊女に拒まれて和歌の唱和ありし佳話は屢後人の書題に上る所なるが本圖亦然りとす筆者雪信は女子なり名は雪探幽の妹鶴神足常庵に嫁して女國を生み國探幽の門人久隅守景に嫁して雪を生めり雪探幽に學びて頗る書を善くし探幽の門人平野伊兵衛守清に嫁す常に書款に清原氏女雪信と署せるは平野の本姓清原なるか天和二年四月二十九日歿す書乘裴略之を賞して女書の中興第一と爲すと曰へり善く探幽の畫法を得たるは本圖の筆墨にも明かにして而も婉柔の趣おのづから女流の性格を發揮せり

THE PRIEST SAIGYÔ.

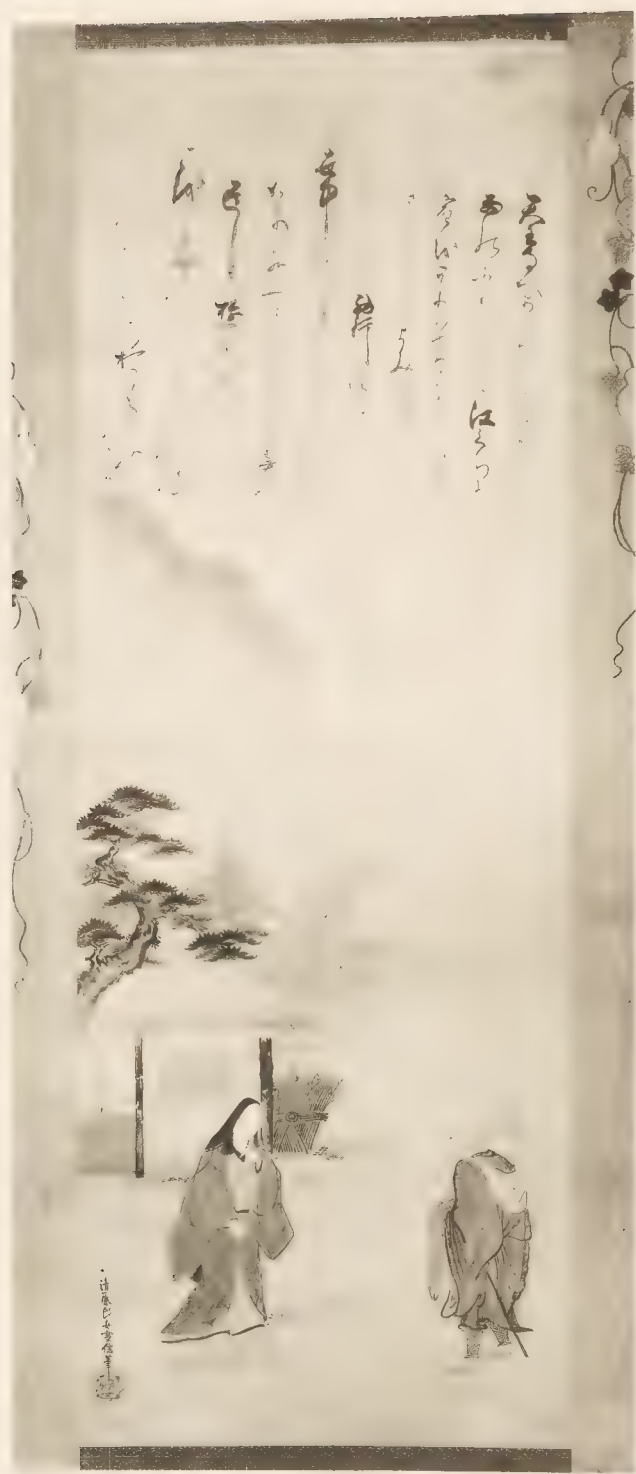
(Kakemono, coloured on silk; 3 feet 1 3/4 inches by 1 foot 1 3/4 inches.)

BY YUKINOBU KIYOHARA

OWNED BY MR. SATOHIRA KATANO, TOKYO.

(COLLOTYPE.)

There is an alleged episode in the life of Saigyô to the effect that he once exchanged verses with a courtesan, at Eguchi, who refused to give him shelter when he was caught in a heavy shower while on his way to the temple, Tennôji: this is frequently taken as a subject by artists; and here we reproduce one of those pictures. The artist, Yukinobu, was a woman whose real name was Yuki, and she came in the family line of Kanô. A sister of Tannyû, by the name of Nabé, married Jôan Kamitani and bore a daughter who was called Kuni, who married Morikagé Kuzumi, disciple of Tannyû, and bore a daughter, Yuki. This Yuki was a clever hand at painting. She studied under Tannyû and married Ihei Hirano, a fellow art-student. The reason for her giving her name as "Yukinobu, a woman of the Kiyohara family," was probably because the original name of the Hirano family was Kiyohara. She died on the 29th day of the 4th month, 2nd year of Tenwa (1682). The Art History, *Gwaigijôryaku*, in praising her, says: "She was a most excellent artist in elevating the standard of pictures in the family circle." It becomes quite evident, upon an examination of this picture, that she achieved success in the method of painting followed by Tannyû, while she clearly shows the gentle taste and delicacy peculiar to her sex.





赤壁圖(紙本墨畫)

支那清朝 查士標筆

竪三尺九寸一分 横一尺二寸九分

京都 桑名 織城 君藏

查士標字は二瞻梅窓散人と號す頗る繪畫の鑒識に長じ初め倪雲林を喜び後吳仲圭共に元人畫其昌明人に參し晩年に至りて畫技益々老熟し元人の堂奥に上れりとて大いに世に推稱せられき其の遺品多く我が國に存するものを觀るに布局の清新毎に時流を超越し筆墨の變化簡密渾濃を自在にせり本圖の如きは殊に元風簡勁を以て勝れるものなり

SCENES FROM THE POEM ON CHIH-PI.

(Kakemono, coloured on paper; 3 feet 11 inches by 1 foot 3 3/4 inches.)

BY CHA SHIH-PIAO (CHINESE).

OWNED BY MR. TETSUJŌ KUWANA, KYŌTO.

(COLLOTYPE.)

Cha Shih-piao of Ming was commonly called Erh-chen, and his pseudonym was Mei ho San-chen. He was eminent as an expert judge of pictures and likewise himself indulged in painting. At first he studied the methods of the two Yun-hu (Yuan dynasty) and afterwards followed the styles of Wu Chung-kuei (Yuang dynasty) and Tung Chi-chang (Ming dynasty). Towards the end of his life his artistic ability became ripened and he attained the secrets of technique until his productions were as those by a master hand of the Yuang dynasty, and came to be appreciated by people to a great extent. Not a few of his works were brought to Japan, and almost all of them excel in their composition and execution. The present *kakemono* is a good specimen to show his genius as influenced by the Yuang technique.

[illegible]

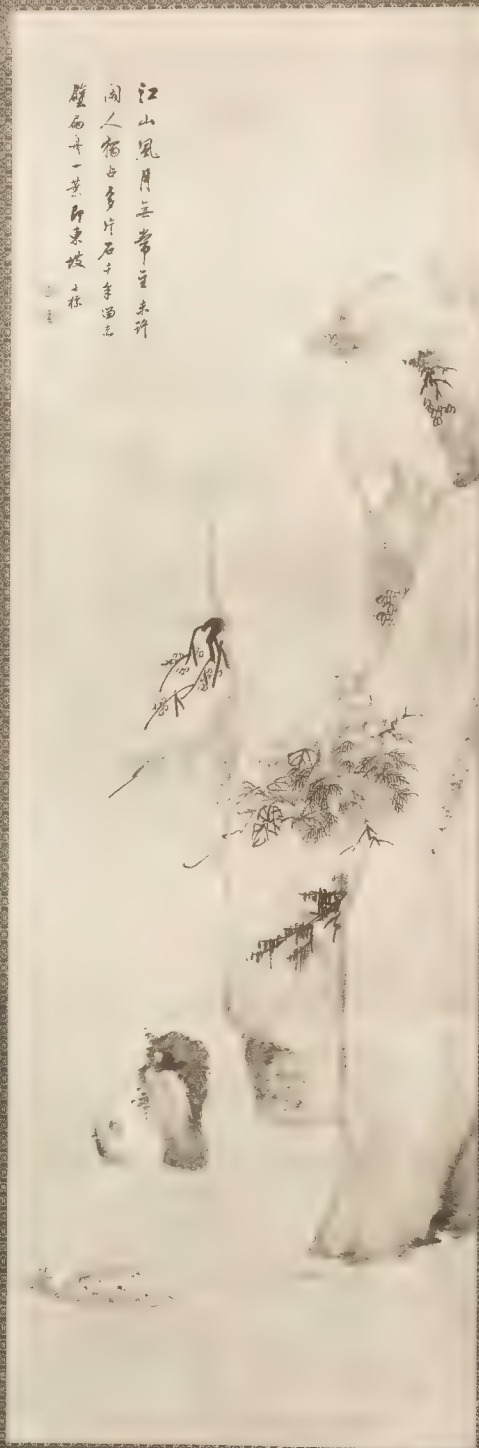
以明之

[illegible]

水邊同運水

江山風月無常主
古今興廢幾何人
同人有志多行石
子年画志

壁西舟一葉即東坡
小松





柿本人丸画像(絹本着色)

住吉具慶筆

縦三尺四分横一尺六寸

東京 高橋是清君藏

住吉具慶は第五冊に洛中洛外圖卷を出だして、其の小傳をも述べたり、茲に掲ぐる所は有名な藤原信實の人丸圖等に倣ひたりと覺しく、之を洛中洛外圖等に較ぶるに、細腰の用筆頗る古風を帯びたり、後際の松樹波文亦甚だ古雅にして、善く人物と相配せるを見る

KAKINOMOTO NO HITOMARO.

(Kakemono, coloured on silk; 3 feet 8 inches by 1 foot 7 inches.)

BY GUKEI SUMIYOSHI.

OWNED BY MR. KOREKIYO TAKAHASHI, TOKYO.

(COLLOTYPE.)

Something was said of the artist, Gukei Sumiyoshi, in Volume V; while of Hitomaro mention was made in Volume IV. When We compare this picture with Gukei's famous roll, given in the fifth volume, we see that this is more delicate in brushwork than the roll; while the representation of pine-trees and wave-lines on the screen behind the figure is both elegant in brushwork and antique in style. Perhaps this picture was painted after those by Nobuzané Fujiwara.





達磨大師畫像(紙本着色)

支那明朝陳賢筆

竪四尺二寸一分横一尺八寸二分

近江國柴田源七君藏

陳賢の事は第四冊達磨大師の事は第一冊等に見えたり本圖亦陳賢の一佳作印度人として畫きたる異相の面貌頗る尋常の畫像に異なり此の畫寶永四年(康熙四十六年西曆一七〇七年)の筆にして木毫の賛はそれより九年の後なる享保元年に題せられたるものとす

BODHI DHARMA.

(*Kakemono*, coloured on paper; 4 feet 2¼ inches by 1 foot 9¼ inches.)

BY CHANG HIEN (CHINESE).

OWNED BY MR. GENSHICHI SHIBATA, ÔMI PROVINCE.

(WOOD CUT.)

The artist, Chang Hien, was mentioned in Volume IV., and Bodhi Dharma in Volume I. The present admirable *kakemono* is also by Chang Hien, and it is somewhat different from others in the point of the countenance, because this depicts an Indian patriarch, while most of Dharma's portraits indicate a Chinese physiognomy. This was painted in the 4th year of Hôryei (1707).

九年面壁
 少知子
 古風志照
 天地
 丙申孟冬月
 高景宋景



高景宋景
 丙申孟冬月



落雷圖(絹本着色)

英・蝶筆

型・尺三寸七分横二尺七分

伯爵津輕水昭君藏

英・蝶筆は第七冊に出づ夙に狩野派
より出でて専ら滑稽の趣味ある浮世
風俗を畫く輕妙の筆墨奇警の意匠竝
びに前後に超越す真に天成の奇才な
り本國の如きは實に其の一絶好標本
とす

THE FALLING THUNDER GOD.

(*Kakemono*, coloured on silk; 1 foot 4 $\frac{1}{2}$ inches by 2 feet $\frac{1}{2}$ inch.)

BY ITCHÔ HANABUSA.

OWNED BY COUNT TSUGUAKI TSUGARU, TOKYO.

(COLLOTYPE.)

The biography of Itchô Hanabusa (1652-1724) was given in the seventh volume of this series. He learned the method of the Kanô school, and from his youth he painted *genre* pictures of comic designs. The light and free touch of his brush with the excellent and unsurpassed conceptions, was entirely matchless, not only at his time but equally before and after him. The present picture is one of his best specimens. The subject is taken from an old tradition that there was a god who made the thunder-strokes and sometimes fell to the earth from the clouds when the storm was very heavy.

ニヤ

・本工の妙は、たゞ、其の、

・、産物、の、形、を、大、く、

・、其、の、形、を、大、く、

・、其、の、形、を、大、く、

・、其、の、形、を、大、く、

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・、其、の、形、を、大、く、

・、其、の、形、を、大、く、



英一筆書



風流女福祿壽圖(絹本着色)

英一蝶筆

縦三尺二寸横一尺一寸八分

東京片野色平君藏

是れ一蝶の配流以前の作謂はゆる浮
世見立畫の意匠頗る面白し後年作る
所の如き老熟の妙は未だ之を見ずと
雖も其の壯時の筆を尋ねて一蝶が畫
風進化の迹を知るに宜しき遺品なり

THE GODDESS OF FORTUNE.

(Kakemono, coloured; 3 feet $\frac{1}{2}$ inch by 1 foot $2\frac{1}{2}$ inches.)

BY ITCHÔ HANABUSA.

OWNED BY MR. SATOHIRA KATANO, TOKYO.

(COLLOTYPE.)

The present picture represents the goddess of Fortune. Her countenance typifies Fortune, while the deer stands for Wealth, because the Chinese pronunciation of the ideograph for deer, 鹿, is similar to that for wealth, 祿, and the cranes in the pattern of her robes signify long life. This was a production of Itchô's earlier years. Although the skilful and free touch of the brush which he displayed in his later life cannot be detected in this picture, yet the design is very effective. It is indeed, one of his masterpieces and affords good material to study the development of his artistic ability.

風流女福松壽

老而竹堂朝剛哉圖





封侯爵祿圖絹本着色

支那清朝沈南蘋筆

絹六尺四寸五分横二尺二寸五分

京都桑名織城君藏

沈南蘋は本書第七第九第十
一、第十四冊等に於いて屬之
を紹介せり、本圖亦其の一傑
作にして、乾隆十六年（我が實
暦元年）南蘋歸清後の筆に係
かる、畫題は例の謎語の一な
り、精巧麗密一家の特技更に
評賞の費を須るす

MONKEYS AND DEER.

(*Kakemono*, coloured on silk; 6 feet 5½ inches by 3 feet 3 inches.)

BY CHEN NAN-PIN (CHINESE).

OWNED BY MR. TETSUJŌ KUWANA, KYŌTO.

(COLLOTYPE.)

Chen Nan-pin's biography has already been given, and his works were reproduced in Volumes VII, IX, XI, XIV. This *Kakemono* is also one of his masterpieces. This handling of the brush evinces much dexterity and the colour scheme displays elegance; these characteristics were virtually a monopoly with him in his time.

一、邊字原由

○ 諸國風俗一考、并其與

吟詠集

平南縣志卷二

卷之六 彈劍十六年(蘇軾詩)

坐臥食甘り本々亦其心一擲

一、卷十四冊卷二紙一、題之

世宗本朝策士策凡四十

京聯彙編

智六凡四十五位，附之以二十正位。

又湘鄉縣南嶺

是時僧車還絲天赤金

MONKEYS AND DEER.

1. *Chlorophyll a* and *b* contents were determined by the method of Lichtenthal and Whistler (1973).

BY CHEN MY/PA (CHINESE)

(COLLOTYPE)

and the color scheme displays elegance; these characteristics were not only shared with him in the time of his maturity but also in the time of his childhood. The handling of the brush evinces a delicacy of touch characteristic of the literati. This work was also exhibited in Volumes VII, IX, XI, XII, XIV. Chen Yun-qin's biography has already been given, and his work



鹿
角
沉
香
南
齊
沈
公



春山探勝圖(絹本淡彩)

與謝蕪村筆

縦三尺二寸五分、横一尺二寸四分

男爵岩崎潤之助君藏

蕪村は既に再び第五第十冊之を出だせり本圖亦有數なる一佳作山路梅散りて草徑暖を帯びたる所馬上の高士一健を伴ひて行く勝を探るか梅を惜むか將た其の友を山後の里に訪ふか駉蕩たる陽光畫面に満みて觀る者をしてそのろに遊意を起こさしむ一幅晴快の氣態賞盡さざるを覺ゆ蕪村の畫常に斯くの如き餘韻あり果たして之を何れより得來りて面も之を何れに寓せるにや蓋し其の天成の趣味の致す所なりとす

WANDERING ON THE MOUNTAINS IN SPRING.

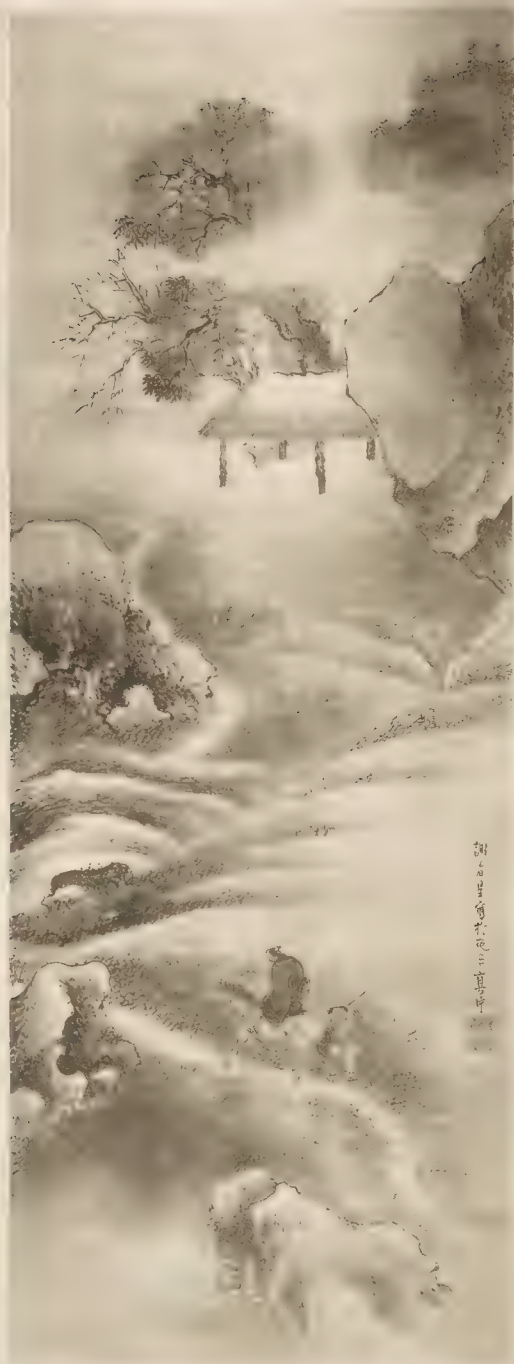
(*Kachomonu*, slightly coloured on silk; 3 feet 4 inches by 1 foot 2½ inches.)

BY BUSON YOSA.

OWNED BY BARON YANOSUKÉ IWASAKI.

(COLLOTYPE.)

We have already twice presented masterpieces by Buson, in Volume V. and X. This is one of the best to be numbered among his productions. An old Sage, on horseback, is wandering along a grassy lane accompanied by a boy who is rather heated. Is he looking for a fine bit of scenery; is he regretting the quickly-faded plum-blossoms; or, again, is he hurrying to visit some friend in the village behind the mountain? The mild sunshine spreads over the landscape and the gentle breeze seems to stir across the surface of the canvas, until every beholder imagines himself as taking part in some such excursion. At a glance, one receives the inexhaustible spirit of purity and pleasure. Pictures by Buson always have just this enduring quality of taste. We suppose this kind of thing came from his inherent love of Nature.



謝子思翁於此三首詩



秋鹿圖絹本着色

森祖仙筆

竪二尺四寸五分、横一尺二寸九分

男爵岩崎彌之助君藏

祖仙は麋之を出だせり

第三第五第九第十一、第

十五冊、玆に掲ぐる秋鹿

圖も亦其の一佳作なり、

描毛の輕快特に巧妙な

るを見る

DEER IN AUTUMN.

(Kakemono, coloured on silk; 3 feet 5½ inches by 1 foot 3¼ inches.)

BY SOSEN MORI.

OWNED BY BARON YANOSUKÉ IWASAKI, TOKYO.

(COLLOTYPE.)

Masterpieces by Sosen (1747-1821) have been reproduced in Volumes III, V, IX, XI, and XV. The picture here given is another of his admirable works. We specially appreciate the light and delicate touch of the brush. Sosen was, indeed, the first, among our Japanese artists as a painter of animals

三三三

三ノノ神子ノ西ノ

圖 6 表其(1)一卦卦象

十正世茲二附つる料理

第二卷 正續八卷十：續

而山之出也

[illegible]

雞六只，鴨二五食，雞一只，二十食。

衣樹出穿

大正四年四月

胡枝為後評

傾心江上秋風

忽憶長此日相逢

莫驚於林中隱

曾與同尋

采山陳邦彥

字



祖仙

猩々舞圖(板面金地着色) 高嵩溪筆

縦八尺四寸三分、横一丈二尺三寸七分

東京 淺草寺藏

淺草寺觀音堂内掲ぐる所の額頗る多し本圖の如きは其の最も尤なるものなり筆者嵩溪諱は僧瓦屋雲子と號す、嵩谷文化元年(一七五五)七十五歳の子なり父に學びて書を善くす即ち英一蝶の末流なり、文政中五十八歳にして歿す本圖は其の一代の傑作にして享和三年の筆に係かる道勳の筆力本に入らむとし、莊重の設色明麗言ふべからず能樂の舞曲猩々の圖なること別に説明を須むざるなり

SHÔJÔ DANCE.

(Tablet, coloured on Paulownia wood, gold ground; 8 feet 5½ inches by 12 feet 4½ inches.)

BY SŪKEI KO.

OWNED BY THE TEMPLE, ASAKUSA DERA, TOKYO.

(COLLOTYPE.)

There are a great many votive tablets in the Kwannon-dô of Asakusa, among them this is one of the most celebrated. The artist Sûkei Kô's real name was Nobuyoshi and his pseudonym Suiunshi. He was a son of the famous Sûkoku of the Hanabusa School, and studied painting under his father. He died in the Bunsei era (1818-1829) at the age of fifty-eight. This was painted in the 3rd year of Kyôwa (1803), and it is his masterpiece. The brushwork is very strong and the colouring extremely fine. The subject, Shôjô Dance, is one of the *Nô* dances.

昔時三平の如く、潮波に寄つて水に入るを以て、
 正十八歳に於て幾す本國に其の一方に還れり。こゝ
 に學びて書を著す。其の著一變の未滿なる文選中
 御使に呈し、變々富谷文に於て幾す十五歳の年なる父
 引其の類を求むるものあり。其の年、高麗編に附け
 らるる題、吾等内出する所の所題をきき、本國の成る

望八只四廿二食爵一夫二只三十寸食

豐穰圖(遊面金駐善堂) 高嵩寫筆

(Type: 1st. Coloured on *Prunella* wood, gold ground, 2 feet 2 1/2 inches by 17 feet 4 1/2 inches)

OWNED BY THE TEMPLE, ASAKUSA-DERA, TOKYO.

There are a great many voices lifted in the world today in the name of "Jehovah's Witnesses." The subject of this tract is one of the most celebrated. The name "Jehovah" is a very common name among them, and his personality is prominent. The name "Jehovah" is a very common name among them, and his personality is prominent. The name "Jehovah" is a very common name among them, and his personality is prominent.

享和三年癸亥秋七月穀旦

高崗溪藤原信宜圖





七里濱圖紙本着色

司馬江漢筆

幅三尺一寸三分 横五尺九寸

東京 齋藤堂藏君藏

司馬江漢諱は機字は君嶽春波機不言道人等の別號あり本氏は安藝通稱を吉次郎或は曰はく初め勝二郎後孫太夫で云ひ年四十餘にして土田氏に入夫す幼より書を好みて和漢の諸派を學びしが後長崎に至りて蘭學を修め終に洋畫の法を得たり是れより先山口古堂右衛門作寛永中平賀鴻漢源内安永八年歿五十四歳等ありて早く洋風の畫を試みたるありと雖も其の大いに興これるは實に江漢よりせり爾來浮世繪の浮繪及び銅繪の配景安藤廣重の山水畫等日本畫に於ける此の風の影響は頗る著きものあり近古日本畫變遷の源委を尋ねむと欲すれば必ずや江漢等の洋風畫を知らざるべからず仍りて本書茲に始めて之を收めて以て其の一斑を窺ふに便す之を現代の洋畫に就ぶれば解拙固より言ふに及ばずと雖も當時に在りては實に破天荒の妙巧たり江漢文政元年十月二十八日歿す歳八十二麻布淨林寺に葬らる晩年みづから像を畫き辭世の歌を題して曰はく江漢が年がよつたで死ぬるなり浮世にのこす浮繪一枚江漢又始めて我が國に銅繪の術を起こす永田善吉亞歐堂安田雷洲等其の法を傳へて以て近世に及べり江漢頗る文字あり著はす所春波機筆記西洋畫談泰西諸國畫考長崎見軍志等あり又春波機畫譜銅版には天球圖地球圖等あり本圖は元芝愛宕の社頭に掲げしものにして其の事西洋畫談にも見ゆ圖上太田杏花園畫堂敬義の題記以て其の傳來を明かにせり

SHIOHRI-GA-HAMA.

(Kakemono, coloured on paper; 3 feet 1½ inches by 5 feet 10½ inches.)

BY KÔKAN SHIBA.

OWNED BY MR. KANEZÔ SAITÔ, TOKYO.

(COLLOTYPE.)

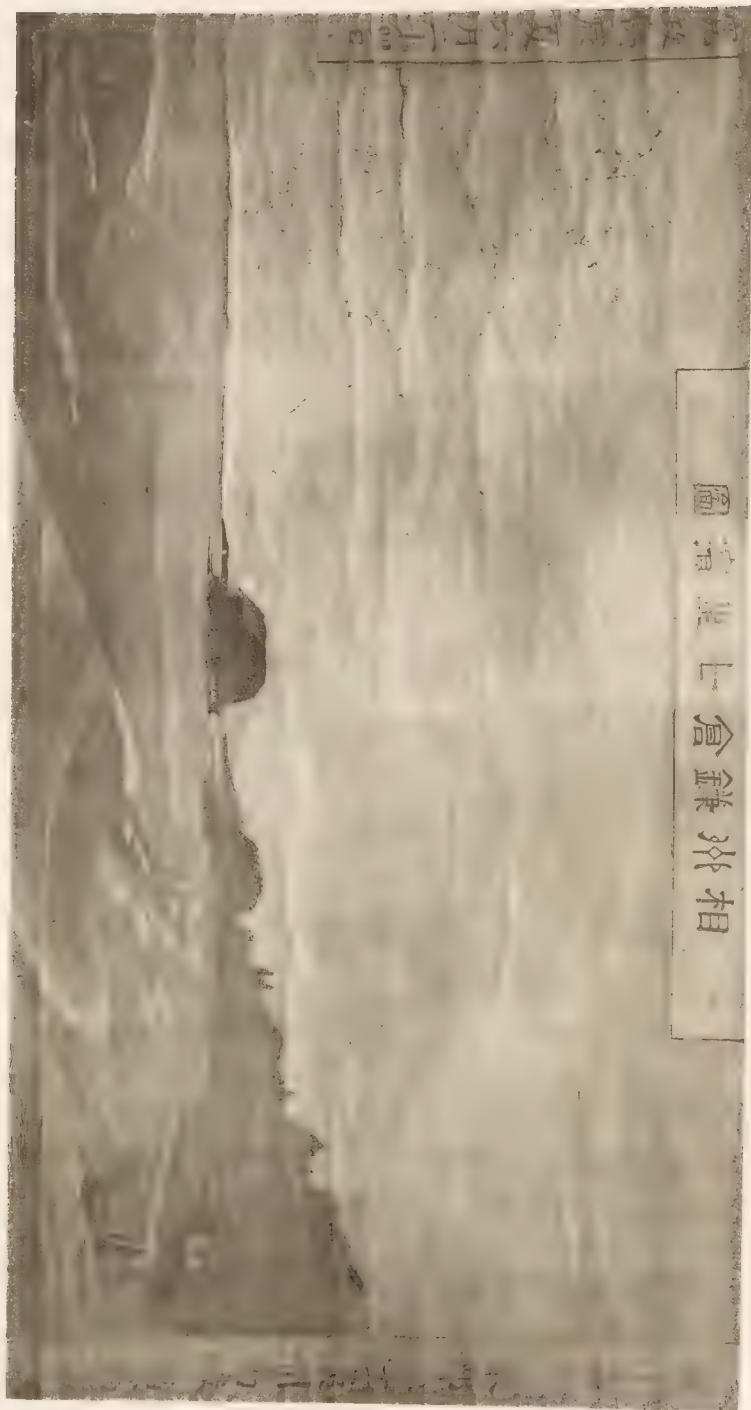
Kôkan Shiba, whose real name was Takashi, surname Kungaku, otherwise called Shumparô or Fugen Dôjin, was born in a family named Andô. His common name was Kichijirô (according to some accounts, in early life he was called Katsusaburô and afterwards Magodayû) and when he was more than forty, he entered the family of Tsuchida, by marriage. From his youth he was fond of painting and studied the words of several Schools of Chinese and Japanese Art. When somewhat advanced in life, he went to Nagasaki, where he studied the Dutch language and the European method of painting. Though he had a few predecessors in this particular line, such as Koan Yamaguchi (Uyemono-no-saku, in Kwanyei period, 1624-1643) and Kyûkei Hiraga (Gennai, died 1779, at the age of fifty-four), yet this artist is widely known and exerted a remarkable influence upon the pictorial art, especially in the Ukiyê, or floating scenes of the Ukiyoyé School, the background scenes for Nishikiyê, or coloured block prints and landscape pictures of Hiroshigé Andô. Those who wish to investigate the modern process of Japanese pictures, will find it necessary to study the European paintings produced by Kôkan, and others. With this thought in mind, we insert the present picture to let everyone know the general aspect of paintings belonging to this particular branch. If we compare this with similar pictures of the present day in our country of course it must be admitted to be very inferior; but we can readily imagine that, at the time when such were executed, they were remarkable and bold attempts at accomplishing something totally new in the Fine Art of Japan. Kôkan died in the 1st year of Bunsei (1818), 10th month, 28th day, at the age of eighty-two, and was buried in the grounds of Jôrenji, a temple in the Azabu district, Yedo. Late in his life he painted his own portrait, to which he added a sonnet upon the "Close of Life," to the following effect: "I, Kôkan, shall die because of old age; and now I am prepared to leave this fleeting world wherein I have been a part of the floating scene." He, furthermore, originated in our country the process of copper-plate printing, which was improved upon and handed down to later times by Jenkichi Nagata (Aôdô), Raishû Yasuda, et als. He was also something of an author, and prepared the following works: Writings of Shumparô, "Memoirs of European Painting," "Study of European Numismatics," "Journal of a Stay at Nagasaki," "Book of Pictorial Studies by Shumparô," etc. In etching, he left "Heavenly Constellations," "The Earth," etc.

The picture reproduced here was painted to hang in Atago Shrine, Shiba, Yedo, and some account of it is given in the artist's "Memoirs of European Painting," but the laudatory remarks added in the upper portion of the canvas by Rikwayen Ôta and Keigi Tôdô, are a full explanation.

長
春
市
政
府

[illegible]

圖 省 農 上 倉 錄 沖 相



清 政 治 軍 及 政 治 月 十 日 印

水族圖(絹本淡彩)

渡邊崋山筆

「竪三尺七寸二分横一尺八寸」一巻

男爵 岩崎彌之助君藏

渡邊崋山は先に第十四冊に林和靖賞梅圖を掲げて一たび之を紹介せり茲に又此の逸品を收む天保五年の作にして筆墨の輕雅洒脱草描おのづから妙を成せる老手腕を賞するに宜し而も布局の奇抜なる亦以て崋山が落筆必ず斬新を期するを觀るに足れり

VARIOUS FISHES.

(*Akemono*, coloured on silk; 2 feet 9¼ inches by 1 foot 3¼ inches.)

BY KWASAN WATANABÉ

OWNED BY BARON YANOSUKÉ IWASAKI, TOKYO

(COLLOTYPE.)

Kwasan Watanabé's time was from 1793 to 1841. His biography was given in the fourteenth volume of this series, where we also introduced to our readers his masterpiece, "Lin Ho-ching and Plum-blossoms." We give here another of his efforts, a picture which shows a school of fishes of different kinds. It was executed in the 5th year of Tempô (1834); the brushwork is very simple and the way of using India-ink and colours very plain, while the scheme of the whole canvas is decidedly excellent. The combination of all these traits is well worthy of admiration.

五、關於「五」

卷之六

[illegible]

大學

一、艾散(中品)：天野正平(中品)

卷之二十四 雜記

「さうして、お前、引入で」



山水圖(絹本淡彩)

岡田半江筆

竪四尺三寸三分横一尺四寸二分

近江國 柴田 源七 君藏

岡田半江名は肅字は子羽半江は其の號なり、又別に寒山獨松樓等と號す通稱を字左衛門と云ふ伊勢安濃津の藩士なり幼にして其の父米山人通稱彦兵衛に學び後明清の名蹟に參して終に一家を成す儒學は其の本領にして兼ねて書と詩文とを善くし名を當時の翰墨界に馳せたり四十二歳にして仕を致し大阪に移り住す弘化二年二月四日五十六歳にして歿す本圖は天保十三年五十二歳東都客遊中の筆にして半江遺品中の佳作なり、細麁の芝麻紋は其の平生の特色にして本圖は殊に主山の布局宜しきを見る

LANDSCAPE.

(*Asakumono*, slightly coloured on silk; 4 feet 33/4 inches by 1 foot 43/4 inches.)

BY HANKŌ OKADA.

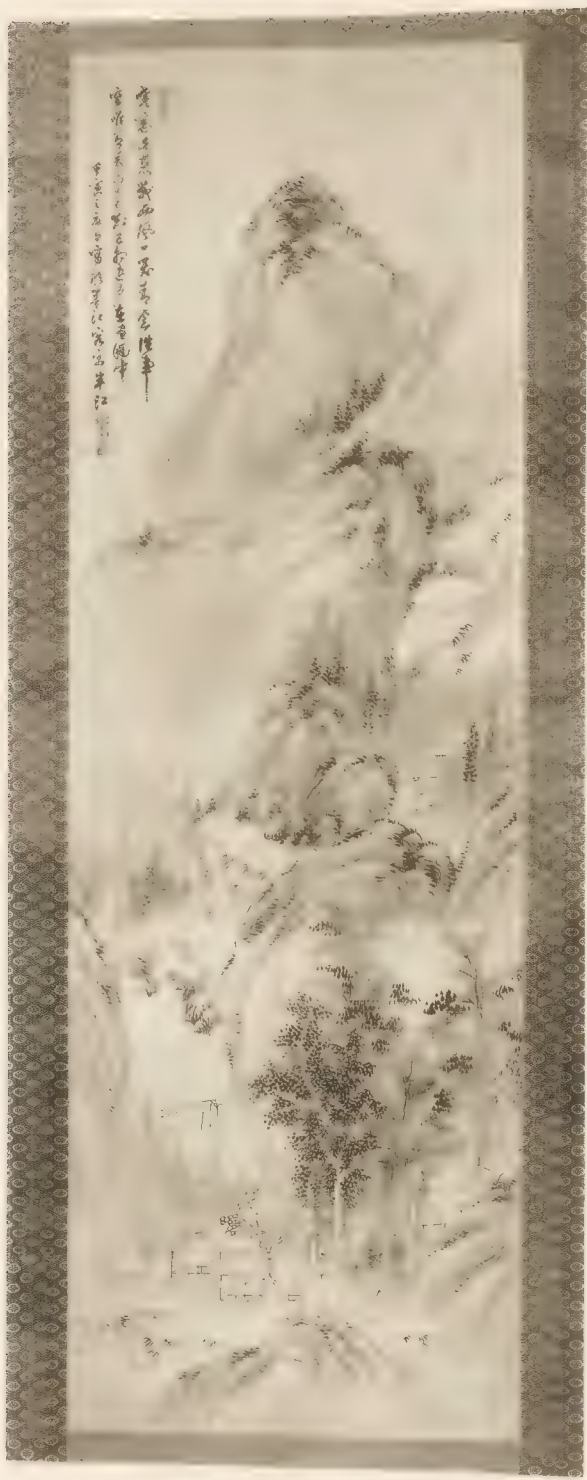
OWNED BY MR. GENSHICHI SHIBATA, ŌMI PROVINCE.

(COLLOTYPE.)

Hankō Okada, whose real name was Osamu, surname Shiwu and who was otherwise called Kanzan Dokushōrō, with a popular name, Uzayemon, was a *sumurui* in the service of the feudal lord of Anotsu, Isé province. In his youth he studied painting under his father, Bei Sanjin (popular name Hikobei), and afterwards succeeded in his studies of Chinese pictures of the Ming and Ch'ing dynasties. He was well grounded in Chinese Classics (Confucianism) and was also clever at calligraphy and in composing prose and poetry. For these reasons, he was classed among the circle of writers of his time. At the age of forty-two he retired from active life and dwelt quietly in Ōsaka. He died at the age of fifty-six on the 4th day of the 2nd month, 3rd year of Kōkwa (1846). This picture was painted in the 13th year of Tempō (1842), while sojourning in the Eastern Capital, Yedo, and is one of the best of his productions; the minute fissures of the rocks are quite in accordance with the special method followed by him. In this picture we perceive a good arrangement of the principal mountains.

國田半五郎

廣德寺藏經閣口吳昌碩畫
宣統三年九月廿五日
吳昌碩



秋鷹蒼鷹圖(絹本着色)

葛飾北齋筆

竪四尺二寸二分 横一尺六寸五分

東京 本間耕曹君藏

北齋の事は第十二冊菱川宗理の下に述べたり、本圖は先の脩竹小蛇圖よりも後年の製作にして、前者の宗理時代の筆なるに反し、本圖は眞の北齋時代とも謂ふべき寛政末乃至文化中即ち北齋の特色充分發揮せられし頃の筆なり例に依りて鷹の面相の如き餘りに凶猛を表して顯著に過ぎたる病はあれど一種特有の形式を帯びたる勁拔縱横の逸筆は他人の容易に企及する所に非ざるなり

BLUE FALCON IN AUTUMN.

(*Kōshōtō*, coloured on silk; 4 feet 3 $\frac{1}{2}$ inches by 1 foot 7 $\frac{1}{2}$ inches.)

BY HOKUSAI KATSUSHIKA.

OWNED BY MR. KŌSO HOMMA, TOKYO

(COLLOTYPE.)

A sketch of Hokusai's life is given in Volume XII., in connection with the picture by Sōri Hishikawa. This picture was produced at a later date than "Tall Bamboos and Small Snakes." While the latter was a production of the period when the artist's name was Sōri, this one was done during the time of his special ability, say from 1800 to 1817, and presents his skill to the fullest extent. Therefore the falcon's head displays strength and cruelty, which is rather in contrast to the whole appearance; but the forcible and easy brushwork displays an originality which is not easily approached by others.

學院計畫の演習小論文も、その競争に際しては、
出題の事々第十「柳菫田宗賦の『子』を數へて」
東京 本間林曹子著

吳郡朱寶

齊東野語

STILL FAIRER IN AUTUMN.



素盞鳴男尊圖(板面金地着色)

葛飾北齋筆

(竪四尺一寸横九尺二寸)

東京牛島神社藏

本圖は謂はゆる牛之御前の拜殿に掲げたる
額面にして圖は同社の祭神素盞鳴男尊に鬼
神の伏從せる様を畫けるならむ弘化二年北
齋八十六歳即ち歿前四年の大作なり天保五
年書狂老人出と號せし頃より後の北齋は筆
路結構一種の形式を成せりと雖も縦横の手
腕は老いて益々健拔を加へたること之を本圖
の如きに觀るべし人物の面相往々凶猛邪惡
の厭ふべきものある北齋が一種の癖も本圖
亦善く之を示せり然れども是れ北齋が一代
有數の大作其の技巧力量は眞に北齋の價値
を表して餘りあるものとす

SUSA-NO-O NO MIKOTO.

(Tablet, colours on gilded board; 4 feet 2 1/4 inches by 1 foot 1 1/4 inches.)

BY HOKUSAI KATSUSHIKA.

OWNED BY USHIJIMA SHRINE, TOKYO.

(COLLOTYPE.)

This picture is hung as a tablet to adorn the front aisle of the shrine popularly known as Ushino-gojen. It represents Susa-no-o no Mikoto, the deity of the shrine, subjugating the demons. It was produced in the 2nd year of Kōkwa (1845) when the artist was eighty-six years of age, and four years before his death. Although his pictures after the 5th year of Tempō (1834) when his name was called Gwakyō Rōjin, Manji (卍), came to follow a fixed, special style in their brushwork, yet his skill in art improved more and more with his years, and this tendency may be readily detected in this masterpiece. The severe and malignant expression of the countenance, a specialty of this artist, is very remarkable in this picture, and this effective achievement in Fine Art is conspicuously shown. It is one of the small number of most eminent masterpieces in the long life of Hokusai.



今昔物語大江定基圖(絹本着色) 岡田爲恭筆

竪三尺三寸二分 横一尺六寸一分

東京帝國博物館藏

岡田爲恭は狩野永岳山樂の後裔永俊の養子に姓なり或は曰はく狩野其同の子又曰はく永泰の子永希の養子と爲る。初め外戚の姓を冒して冷泉三郎と稱し、後廣人所系岡田氏家號松殿の養子と爲り正六位下式部大録より進みて從五位下近江守に叙任せらる。訥言及び字喜多。釐の風を慕ひ古土佐の精養物を好み、訥言の模本件大納言繪詞及び知恩院の法然上人行狀繪圖を臨撫すること數回深く古土佐の遺法を得たり其の故實有職に通ずるを以て公卿の間に出入し、又所司代酒井忠義の古書を好むを以て之と交はる。是に於いて端なく浪士の爲に疑はれ、文久三年五月五日大和の丹波市に暗殺せらる。時に歳四十餘、其の畫光長信實の筆意を得て古逸聞雅近古の風格に非ず。本圖以て其の技風の一斑を観るべし。今昔物語に曰はく、今昔大江定基朝臣參河守にて有ける時世中辛くして飯食物光かりける比、五月の霖雨しける程、女の鏡を賣りに定基朝臣が家に來りければ、取入れて見るに五寸許なる押櫃ひなる張宮の沃懸地に黄に蒔けるを陸奥紙の額きに装て有り、開て見れば鏡の筥の内に薄襪を引破て可咲氣なる手を以て、此く書たり。げふまでとみるに涙のますかみみれぬるかげを人にかたるなど、定基朝臣此れを見て道心を發たる比にて、極く泣て米十石を車に入れて、鏡をば賣る人に返し取せて、車を女に副へてぞ遣ける。歌の返しを鏡の筥に入れてぞ遣たりけれども、其の返歌をば不語、其の車に副へて遣たりける難色の、處で語けるは、五條油の小路邊に、荒たる檜皮屋の内にむ下し置つるとぞ云ける。誰が家とば不云なるべし、とむ語り傳へたるを、以て本圖の書意を解するに足れり。

THE EPISODE OF SADAMOTO ÔYÊ.

(Kakemono, coloured on silk; 3 feet 3½ inches by 1 foot 7¼ inches.)

BY TAMETAKA OKADA.

OWNED BY IMPERIAL MUSEUM, TOKYO.

(COLLOTYPE)

Tametaka Okada was a nephew of Eigaku Kanô (son-in-law of Eishun, descendant of Sanraku). In his early life he was called Saburô Reizei, from his mother's family name. He was adopted into the Okada family, one of the officials in the Revenue Department, and was promoted to fifth rank with the honorary title of Governor of Ômi Province. In his artistic tendency he was devoted to the School followed by Ikkei Ukita, and was fond of the picture-rolls painted by artists belonging to the Old Tosa School. After he had acquired some ability by study of the picture-roll of "Tomo-no-dainagon," in its copy by Totsugen, and that of "The Life of Hônen Shônin," in possession of the temple, Chion-in, he achieved great success in the style of the Old Tosa School. As he mastered the ancient customs and ceremonies, he associated with the noble families and was intimate with Tadayoshi Sakai, the Governor of Kyôto City, as the latter had a great fancy for old pictures. For these reasons, he was suspected by the Rôshi, or Liberalists, and was eventually assassinated on the 5th day of the 5th month, 3rd year of Bunkyû (1865), at the age of forty, or a little more. His pictures evince traces of the style of Mitsunaga and Nobusane, and therefore are rich in their delicacy although simple in conception, as the work we have reproduced here clearly leads us to understand. The event depicted is taken from a passage in "Konjaku Monogatari."

今昔群載大正抄本圖
國田益壽藏

PRINTED BY TATEKURA, NIPPON, TOKYO



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眞美大觀第十七冊附

編輯

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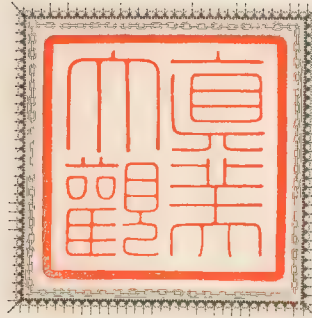
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
































審美書院內

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